WRITTEN AND DIRECTED BY

AMAZING AMEZIANE

QUENTIN BY TARANTINO

A TITAN COMICS PRODUCTION presents QUENTIN by TARANTINO

Starring SAMUEL L. JACKSON • UMA THURMAN • ROBERT DE NIRO • HARVEY KEITEL • LEONARDO DICAPRIO • BRAD PITT • PAM GRIER • TIM ROTH • MICHAEL MADSON • ROBERT RODRIGUEZ • KURT RUSSELL • CHRISTOPH WALTZ

R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

Produced by BRUNO NOUGAYRÈDE Written & directed by AMAZING AMEZIANE Inspired by the life of QUENTIN TARANTINO • Music by ENNIO MORRICONE & ROY AYERS

"GOTTA FIGURE OUT A WAY TO GET THIS ON THE BIG SCREEN!!! MY MAN TAKASHI OKAZAKI DID HIS THANG WITH THIS ONE!"

– SAMUEL L. JACKSON

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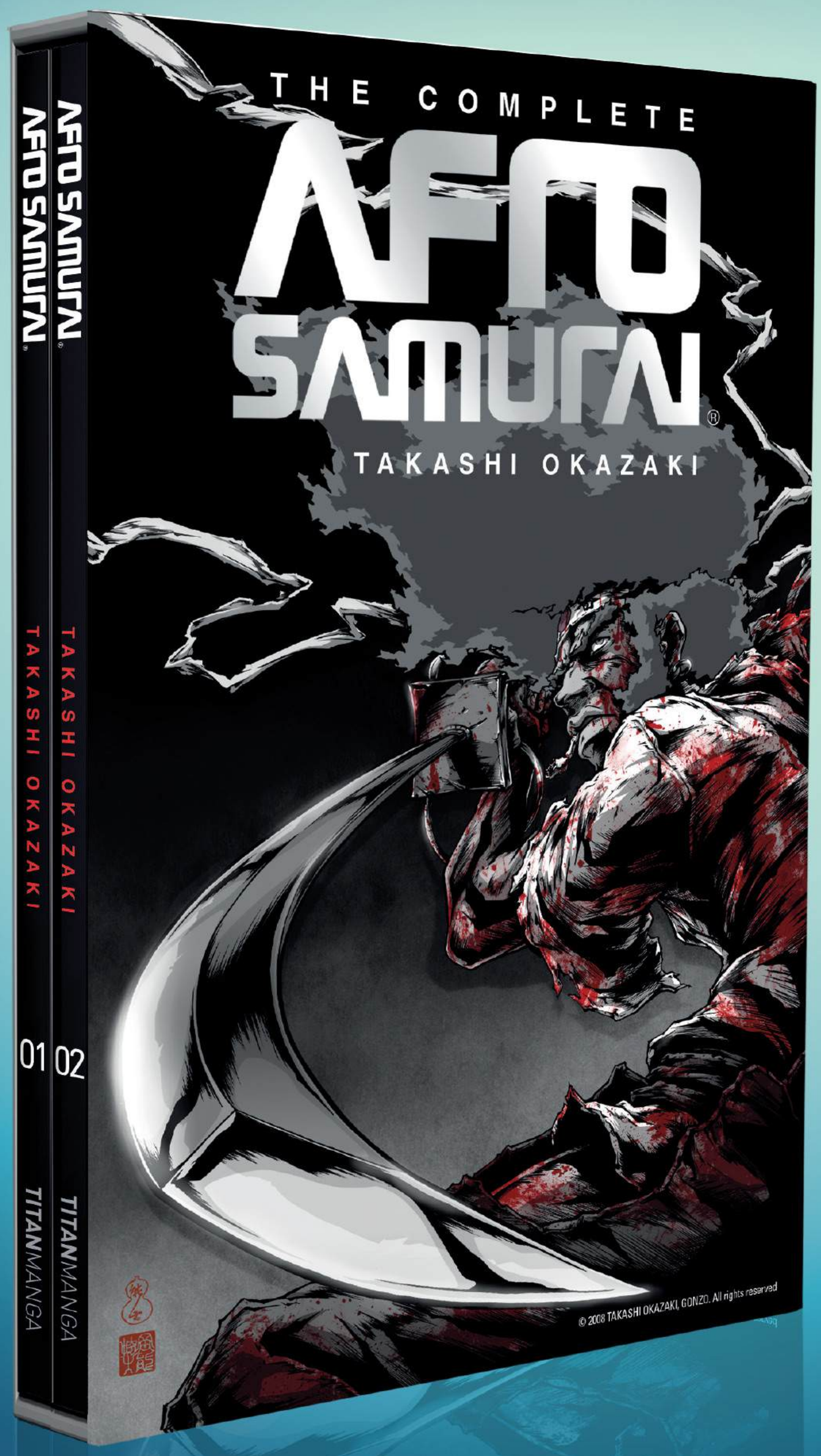

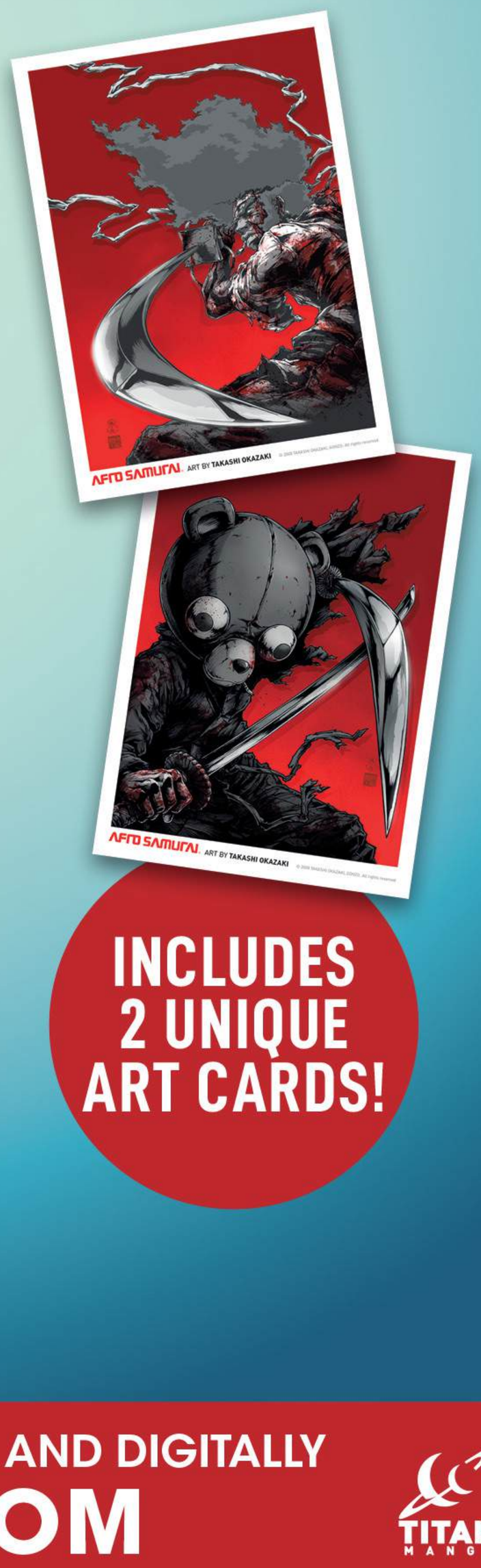

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FROM DUSK TILL DAWN
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20TH CENTURY FOX
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ONCE UPON A TIME... IN HOLLYWOOD
–
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DESPERADO

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Written and Directed by
AMAZING AMEZIANE

Translated by
CHRISTOPHER BRADLEY

Lettered by
LAUREN BOWES

SEPT
19.90€
#2

AN AMÉZIANE® CINÉ TRILOGY SERIE

TARANTINO

FUCK THE COMICS CODE
AUTHORITY

FUCK THE COMICS CODE
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LIBERTAD
75% Alc
CONT: 750cm
TEQUILA
MOLOTOV
Since 1913

AFTER FRANK MILLER + JOSEF RUBINSTEIN

WRITTEN AND DIRECTED BY
QUENTIN TARANTINO

QT'S BAR GOTANDA TOKYO

QT'S BAR

WELCOME.

WELCOME TO *LA CASA DE QT*.

WE HAVE *EVERYTHING* YOU COULD EVER WANT...

...AND *MUCH MORE*.

POSITIVELY NO GAMBLING

ONE OF THESE DAYS, I'M GONNA GET-ORGANIZ-

Cojones Ultra

I SPIT ON YOUR GRAVE

The Searchers

JULES et JIM

YOU REALLY MEAN *EVERY THING*?

JACK KIRBY THE KING

WRITTEN AND DIRECTED BY QUENTIN TARANTINO

SURE. THAT IS, IF YOU LIKE *BADASS CHICKS* WHO METE OUT JUSTICE, *MOTHERF[redacted] RACISTS* WHO GET THEIR ASSES HANDED TO THEM, AND MUSIC THAT'LL *KNOCK YOU OUT*.

NOT TO MENTION THE BEST DIALOGUE IN THE HISTORY OF CINEMA THAT YOU'LL REMEMBER UNTIL THE END OF TIME.

POSITIVELY NO GAMBLING

ONE OF THESE DAYS, I'M GONNA GET-ORGANIZ-

CLING

I CREATED MY *OWN* MYTHOLOGY.

I HAVE TO KNOW *EVERYTHING* ABOUT THIS UNIVERSE AND MY CHARACTERS. WHETHER THEY WEAR BOXERS, BRIEFS, OR *NOTHING AT ALL*.

COUNT *JULES* AMONG THE *LATTER*.

Cojones Ultra

THEY CALL HER ONE EYE NOW! CHRISTINA LINDBERG

NOBODY NEEDS TO *SEE* OR KNOW THAT. NOBODY BUT *ME* AND *SAM*. I HAVE TO KNOW WHO *BILL* WAS--WHEN HE WAS BORN, AND HOW HE *BECAME BILL*. WHO HE WAS AFRAID OF, AND IF HE *KILLED THEM* TO BECOME BILL.

I MAKE MY OWN RULES, AND EVEN IF THEY'RE MADE UP--LIKE HAVING A PLACE TO STORE A *KATANA* ON A JAPANESE AIRLINER--YOU HAVE TO *BELIEVE* IT'S POSSIBLE.

I DON'T NEED TO EXPLAIN THEM ALL, BUT THE AUDIENCE NEEDS TO SEE THAT I KNOW THEM *INSIDE AND OUT*.

THAT WAY *THEY CAN FEEL* SAFE IN MY HANDS AND *SAVOR* THE COCKTAILS I MAKE FOR THEM.

POSITIVELY NO GAMBLING

ONE OF THESE DAYS, I'M GONNA GET-ORGANIZ-IZED!

IMAGINE A *BOTTLE OF LIQUOR* WITH A *LIVE SNAKE* INSIDE.

NATURALLY IT *CATCHES YOUR EYE*, SO YOU *COME CLOSER*.

Cojones Ultra

THEY CALL HER ONE EYE

CHRISTINA LINDBERG

THAT'S WHEN I-- THE *BARTENDER*-- OFFER YOU A *TASTE*. YOU TRUST ME, SO YOU *SAY YES*.

BUT YOU DON'T SEE A GLASS ON THE COUNTER.

I TELL YOU THAT IT HAS TO BE DRUNK *STRAIGHT FROM THE BOTTLE*.

YOU SEE THE SNAKE...

...AND THE *SNAKE* SEES YOU.

YOU'RE *AFRAID*, BECAUSE NOW YOU'RE SO CLOSE TO THE SNAKE YOU CAN *NEARLY TOUCH IT*.

YOUR BRAIN TELLS YOU--*THE SNAKE WILL ATTACK* OR SLITHER INTO YOUR MOUTH AS SOON AS YOUR LIPS TOUCH THE BOTTLE. *BUT YOU WANT THAT DRINK*.

THEN I TELL YOU THAT *THE SNAKE DOESN'T ATTACK WHEN IT'S DRUNK*.

YOU'VE NEVER HEARD THAT BEFORE. YOU DON'T KNOW HOW TO REACT TO THE INFORMATION I'M GIVING YOU, BECAUSE YOU DON'T KNOW ANYTHING ABOUT ***DRUNK SNAKES***. AND YOU'RE JUST ABOUT TO KISS ONE.

BUT YOU TRUST ME... *SO YOU DRINK*.

IF IT TURNS OUT I LIED TO YOU, YOU WILL *HATE ME FOR ETERNITY*, BECAUSE I *BETRAYED YOUR TRUST* TO SELL YOU A DRINK.

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TEQUILA

MOLOTOV

Since 1913

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100%

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QUENTIN TARANTINO

IF, ON THE OTHER HAND, WHEN YOU RAISE THE BOTTLE, BRINGING YOU *CLOSER THAN YOU'VE EVER BEEN* TO A SNAKE, CLOSE ENOUGH *FOR YOU TO GET HURT*...

...IF I WAS *TELLING THE TRUTH*, THEN *EVERYTHING CHANGES BETWEEN US*.

I MADE YOU *CONFRONT YOUR FEAR*. AND YOU REALIZED THAT *I WAS CALLING THE SHOTS* FROM THE BEGINNING.

AFTER THAT, YOU WILL *LOVE ME FOREVER* AND YOU'LL *NEVER FORGET* THAT DRINK.

Cojones Ultra

REVENGE!

THEY CALL HER ONE EYE

CHRISTINA LINDBERG

IT COULD BE NOTHING MORE THAN *WHISKEY* WITH A BIT OF *SNAKE SHIT* MIXED IN. YOU WERE SO WRAPPED UP IN TASTING IT THAT YOU *DIDN'T STOP TO WONDER* HOW THE SNAKE MANAGES TO BREATHE. AND THIS DRINK MAY JUST BECOME THE *BEST YOU'VE EVER HAD*.

YOU SEE? *THAT'S* WHAT I DO.

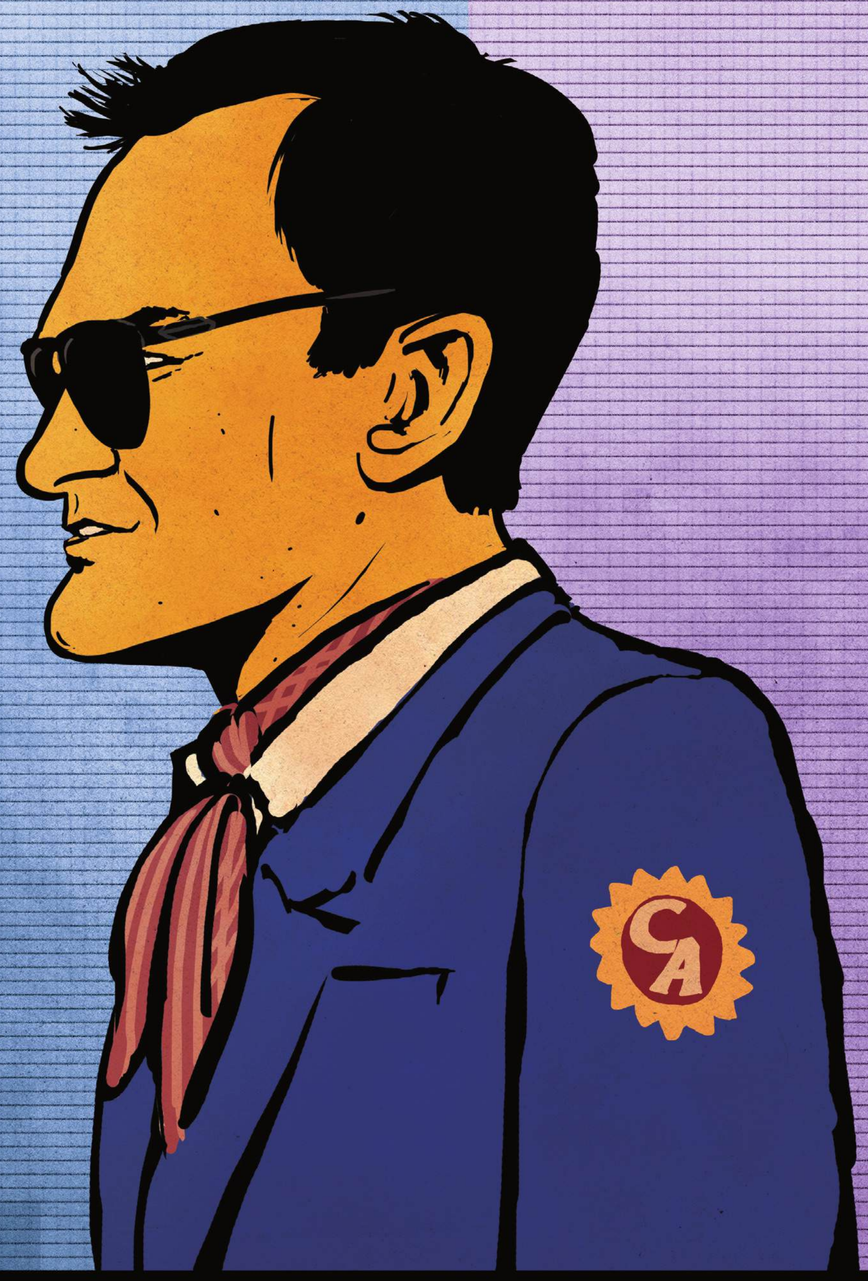
SO, *WHAT'LL IT BE?*

ONE OF THESE DAYS, I'M GONNA GET– ORGANIZ-IZE D!

Cojones Ultra

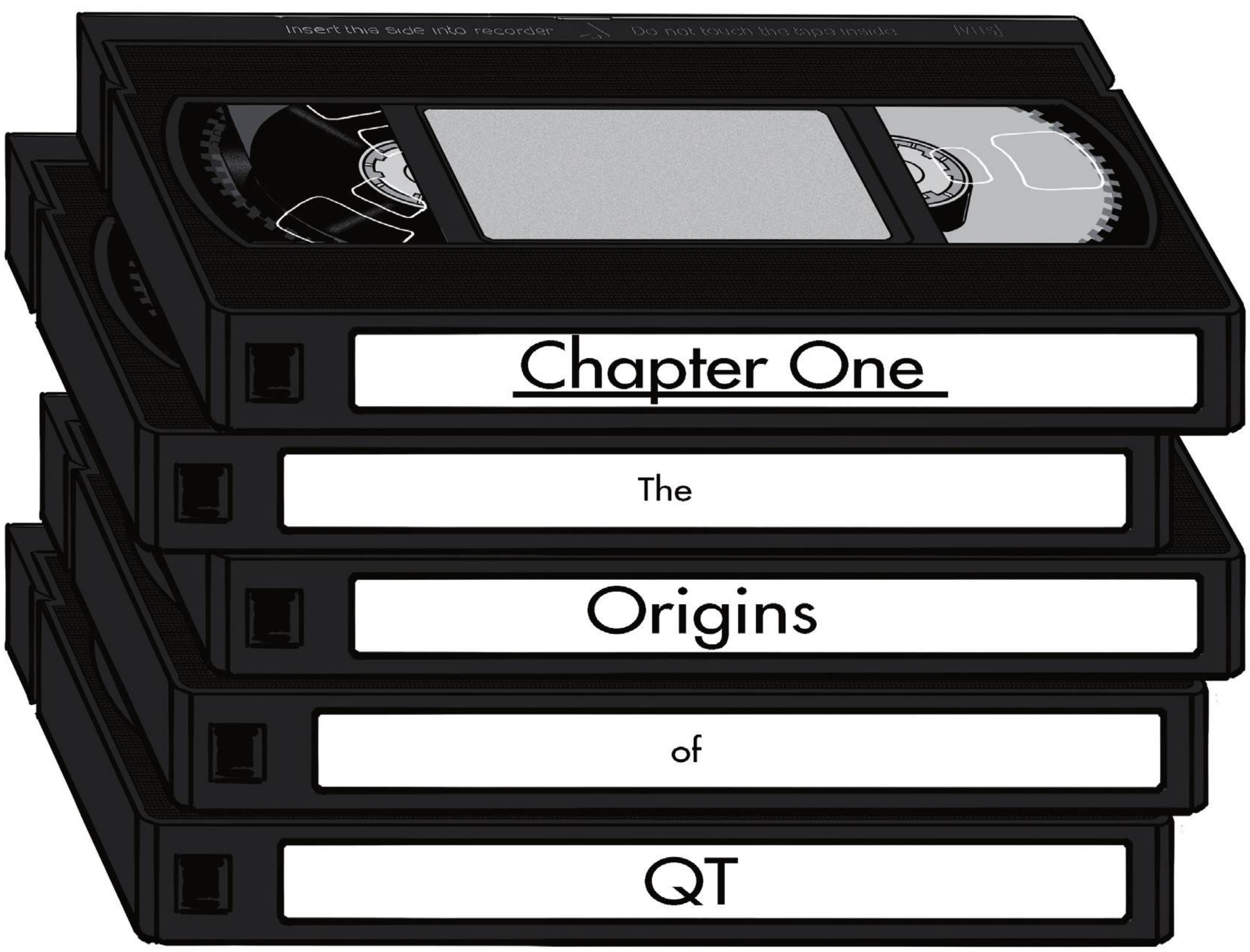
TEQUILA MOLOTOV

Quentin By Tarantino



"I'm the best there is at what I do. But what I do best isn't very nice."

– Wolverine



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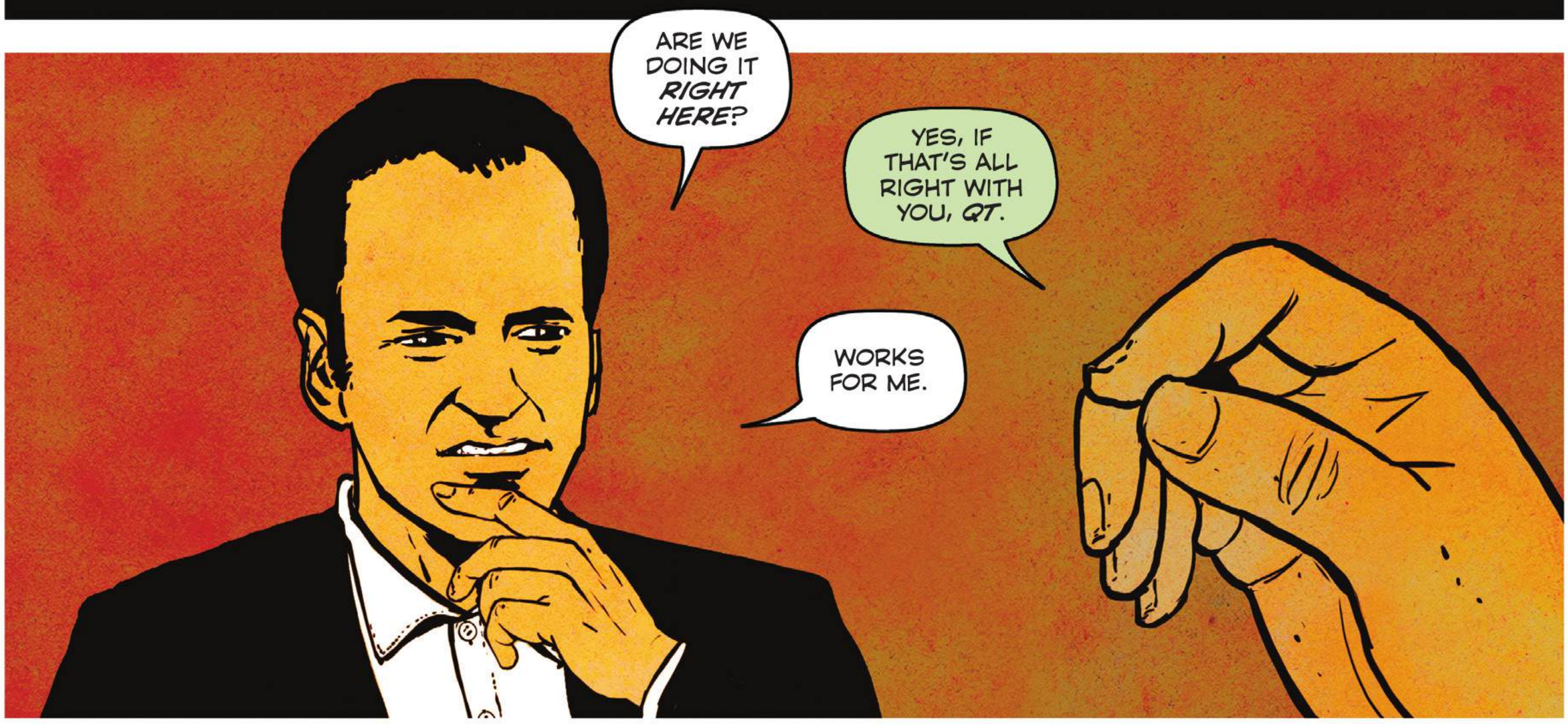
ARE WE DOING IT *RIGHT HERE*?
YES, IF THAT'S ALL RIGHT WITH YOU, *QT*.
WORKS FOR ME.

QUENTIN 1997. TAKE ONE!

2022

WE'RE GOING TO DO A *SOUND CHECK*. SAY SOMETHING.

"NAZIS AIN'T GOT NO HUMANITY. THEY NEED TO BE *DESTROYED*. EACH AND EVERY MAN UNDER MY COMMAND OWES ME *100 NAZI SCALPS*.

AND I WANT MY SCALPS!"

SOUND IS OK.

GREAT SET. CAN I LEARN *KUNG FU* AND HAVE SOME GUNS? *LOTS OF GUNS!*

TARANTINO 2022. TAKE ONE!

WHO ARE YOU ?

WELL, *THERE'S* A BROAD QUESTION.

I MIGHT HAVE TO ACTUALLY *START AT THE BEGINNING* FOR ONCE.

WE'RE NOT USED TO THAT WITH YOU!

BUT THAT'S NO LONGER REALLY THE CASE, YOU KNOW. JUST LOOK AT *JACKIE BROWN*, *DEATH PROOF*, *INGLOURIOUS BASTERDS*, *DJANGO UNCHAINED*, *THE HATEFUL EIGHT*, AND *ONCE UPON A TIME... IN HOLLYWOOD*. THOSE ARE ALL LINEAR NARRATIVES.

YOU MIGHT THINK IT'S ALL *DISORDER AND CHAOS*, YET IT'S ANYTHING BUT THAT.

IT'S *HIGHLY STRUCTURED*, AND THE AUDIENCE ONLY GETS LOST *IF I WANT THEM TO*.

IT'S NOT LIKE I *INVENTED* THAT. IN NOIR FICTION, THEY DO THAT ALL THE TIME.

IN ADOPTING THIS NARRATIVE TECHNIQUE, I SIMPLY HIGHLIGHTED HOLLYWOOD'S *LACK OF AMBITION*.

PEOPLE WITH A BAD MEMORY, OR WHO *DON'T READ*, TOOK THAT FOR *GENIUS*.

I'M NO *NARRATIVE GENIUS*. I'M GOOD, BUT MERELY MORTAL.

WITHOUT GOING TOO DEEP INTO THE REALM OF CINEPHILIA, I HAPPEN TO REMEMBER A *MINOR FILM* THAT BEGINS WITH THE DEATH OF THE MAIN CHARACTER... DOES *CITIZEN KANE* MEAN ANYTHING TO YOU?

BUT MY *DIALOG* IS GENIUS.

A LITTLE BIG FOR YOUR BOOTS, QT?

NOT TOO BIG TO GO PICK UP MY OSCARS FOR *BEST ORIGINAL SCREENPLAY*.

I WAITED *20 YEARS* AFTER *PULP FICTION*, TO GIVE EVERYONE ELSE A CHANCE TO *OUTSTRIP ME*.

TWENTY YEARS WITH MY TITLE *UP FOR GRABS*.

EVERYONE HAD A CHANCE TO MAKE THEIR OWN *CHATTY GANGSTER MOVIE*, CHOCK-FULL OF POP CULTURE REFERENCES.

AND AFTER TWO DECADES, *THE RESULT IS CLEAR*.

I'M THE BOSS OF THE GENRE.

AS *ALI* SAID--

I'M THE GREATEST!

PROMOTE YOURSELF. TELL EVERYONE YOU'RE AWESOME.

UNTIL THE DAY YOUR WORK SPEAKS FOR YOU.

IF THAT'S TRUE, IT'S NOT BOASTING OR LYING. IT'S JUST A FACT.

ALI ALSO SAID-- "IF YOU EVEN DREAM OF BEATING ME YOU'D BETTER WAKE UP AND APOLOGIZE."

I GAVE *MR. WHITE* A SIMILAR LINE IN *RESERVOIR DOGS*.

OK, QUENTIN, TELL ME ABOUT *CONNIE*. SHE'S A *STRONG WOMAN*, ISN'T SHE?

MOM IS A WOMAN WITH *CHARACTER*. THAT'S WHAT YOU SAY ABOUT PEOPLE WHO ARE *A PAIN IN THE ASS* BECAUSE THEY DON'T LET *ANYONE* STEP ON THEIR TOES.

MOM HAS *LOTS* OF CHARACTER.

WOULD YOU SAY THAT THERE'S A LINK BETWEEN CONNIE AND *BONNIE*-- JIMMIE'S WIFE IN PULP FICTION--OR EVEN *JACKIE BROWN*?

OH, *DEFINITELY*.

YOU KNOW THIS ALREADY, BUT MY MOVIES ARE SO AUTOBIOGRAPHICAL THAT IT'S ALMOST *INDECENT* OF ME TO TALK ABOUT THEM.

THIS WOMAN HAS JUST CUT, CHOPPED, BROKEN, and BURNED FIVE MEN BEYOND RECOGNITION...

BUT NO JURY IN AMERICA WOULD EVER CONVICT HER!

I SPIT ON YOUR GRAVE ...AN ACT OF REVENGE!

JERRY GROSS ..... "I SPIT ON YOUR GRAVE"
A CINEMAGIC PICTURES PRODUCTION
A MEIR ZARCHI FILM
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DISTRIBUTED BY THE JERRY GROSS ORGANIZATION
METROSCOPE
R

SO I *TAKE IT TO THE MAX*, BUT I *WITHHOLD* THE KEYS TO UNDERSTANDING.

BUT YES, THERE'S *A LOT OF ME* IN MY MOVIES.

MOM WAS BORN IN *KNOXVILLE*, TENNESSEE, HALF *IRISH*, HALF *CHEROKEE*.

SHE DOESN'T MUCH LIKE MY CALLING IT A *REDNECK TOWN*, BUT I CALL 'EM LIKE I SEE 'EM.

THERE WASN'T ANY BANJO PLAYING, LIKE IN *DELIVERANCE**, BUT FOLKS SURE HIT THE BOOZE, LIKE IN *THE DUKES OF HAZZARD*.

THE McHUGH

(* 1972.)

SO, AT 15, MOM LEFT FOR *L.A.*, TO *GET HER DEGREE*.

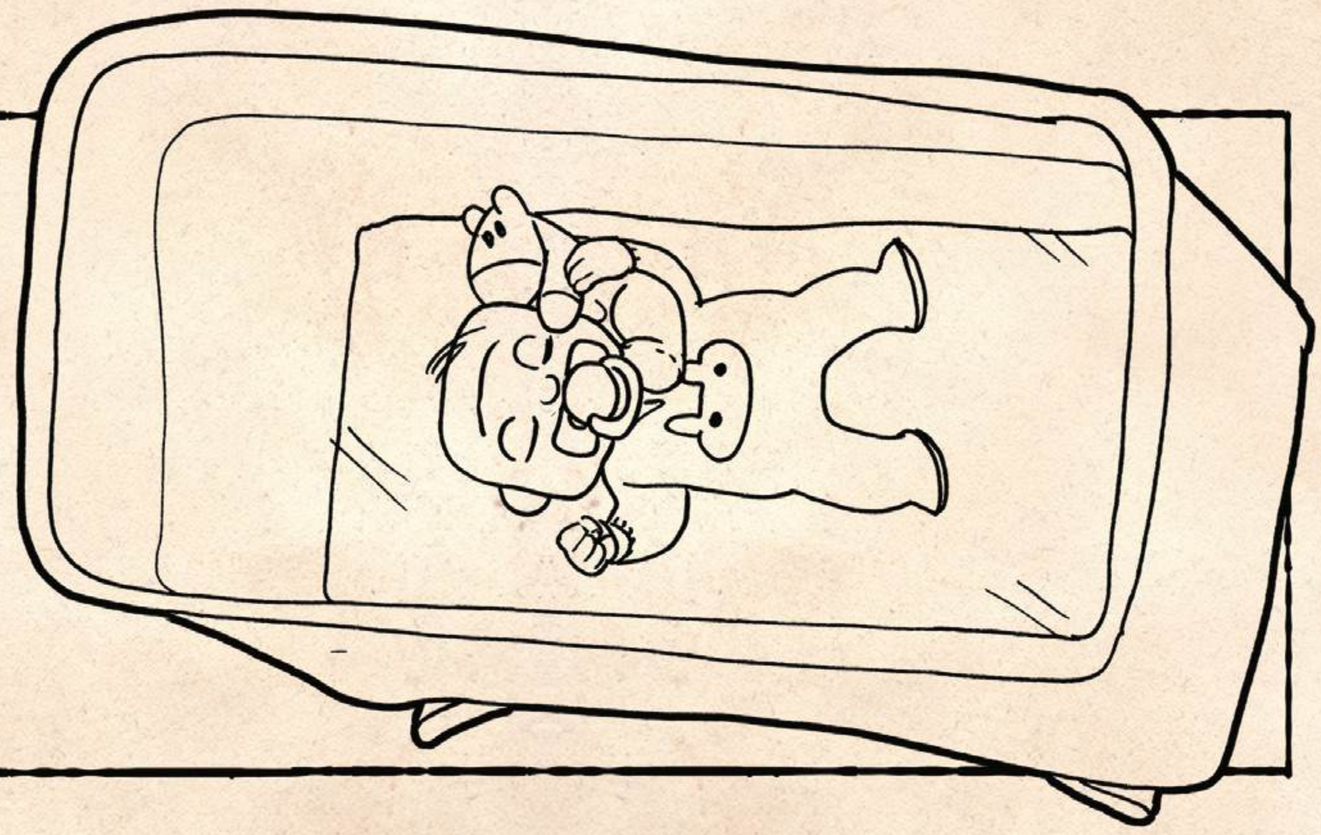
IN 1961, THERE WAS A LAW ABOUT *EMANCIPATED MINORS*, UNDER WHICH SHE COULD BE *FREED FROM HER PARENTS* IF SHE GOT MARRIED. THAT'S HOW SHE ENDED UP HAVING ME AT 16.

MY FATHER--THE MAN SHE MARRIED-- WAS *TONY TARANTINO*, A PSEUDO-ACTOR/MUSICIAN WHO ORGANIZED PONY RIDES.

BUT IT DIDN'T WORK OUT, AND SHE *SENT HIM PACKING*, WITHOUT KNOWING THAT SHE WAS *PREGNANT*.

SHE DECIDED TO *FINISH HER STUDIES*, BECOME A NURSE, AND *RAISE ME BY HERSELF*.

QUENTIN and CONNIE



1-01 Zaza

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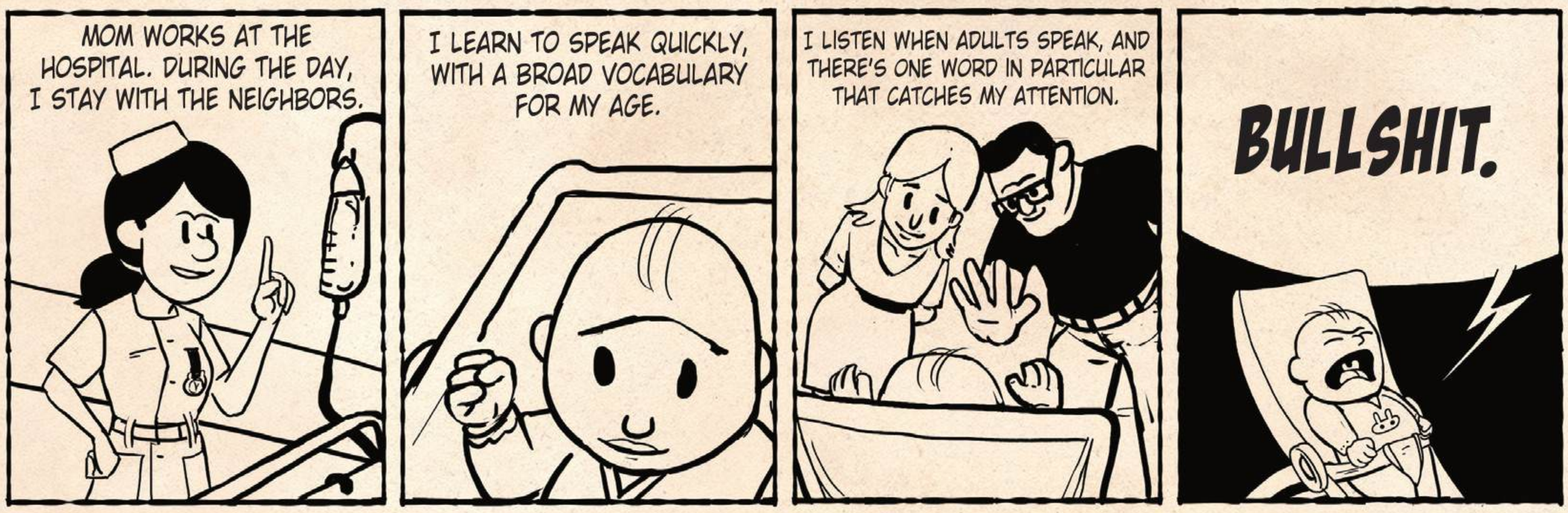
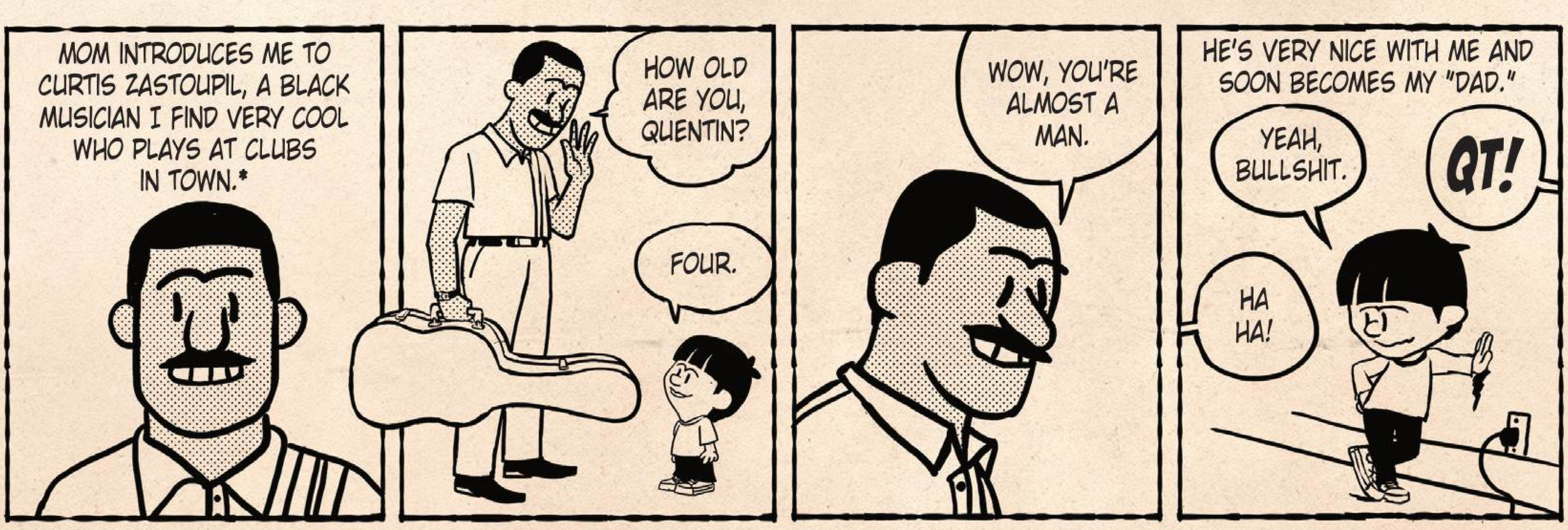

MOM WORKS AT THE HOSPITAL. DURING THE DAY, I STAY WITH THE NEIGHBORS.
I LEARN TO SPEAK QUICKLY, WITH A BROAD VOCABULARY FOR MY AGE.
I LISTEN WHEN ADULTS SPEAK, AND THERE'S ONE WORD IN PARTICULAR THAT CATCHES MY ATTENTION.
BULLSHIT.

"I SAY IT ALL THE TIME.
BULLSHIT.
IT MAKES PEOPLE LAUGH, BUT MOM KNOWS IT'LL LEAD TO PROBLEMS FOR ME...
THAT'S GOING TO COME BACK AND BITE YOU...
...WHEN YOU GET TO SCHOOL.


MOM INTRODUCES ME TO CURTIS ZASTOUPIL, A BLACK MUSICIAN I FIND VERY COOL WHO PLAYS AT CLUBS IN TOWN.*
HOW OLD ARE YOU, QUENTIN?
FOUR.
WOW, YOU'RE ALMOST A MAN.
HE'S VERY NICE WITH ME AND SOON BECOMES MY "DAD."
YEAH, BULLSHIT.
QT!
HA HA!

(* Like at the Ramada Inn, which you can see in *Once Upon a Time... in Hollywood*.)

QUENTIN and CONNIE and CURT

© 1965 United Strips Inc.

CURT WORKS NIGHTS AT THE CLUB, SO HE TAKES CARE OF ME DURING THE DAY.

HE TAKES ME EVERYWHERE WITH HIM. WE GO SEE HIS FRIENDS, AND WHILE THEY TALK, I SIT AT THE BAR ON A GIANT STOOL AND SIP MY JUICE.

I'LL TAKE A DOUBLE.

CURTIS WANTS TO ADOPT ME. THE JUDGE ASKS ME WHAT I THINK ABOUT THAT. IF I WANT HIM TO BE MY DAD.

I'M SCARED, AND I HESITATE.

UHH... I DON'T KNOW...

...

LATER, CURTIS LETS FLY.

MOTHER F...

IT WOULD HAVE MADE SAMUEL L. JACKSON PROUD.

AND SO WE HAVE TO GO BACK AND TRY AGAIN. THIS TIME IT WORKS, AND I BECOME QUENTIN JEROME ZASTOUPIL.

YES

YES

YES

MY FRIENDS ARE STUCK WITH DISNEY ON TV WHILE I GO TO THE MOVIES IN THE EVENING.

COSTS LESS THAN A BABYSITTER, SEE.

MY FIRST TIME, IT'S A DOUBLE FEATURE-- *DELIVERANCE* AND *THE WILD BUNCH**.

CINEMA

DELIVERANCE

THE WILD BUNCH

SPECIAL DOUBLE PROGRAM

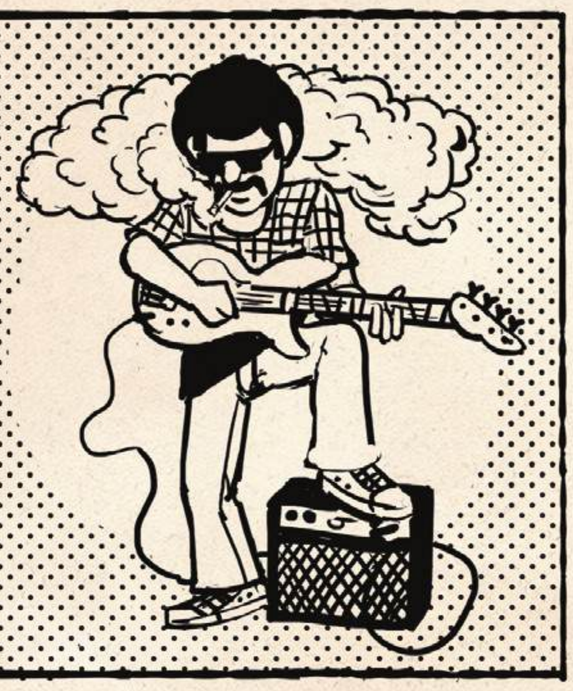
IT GOES WITHOUT SAYING THAT I BRAG TO EVERYONE ABOUT IT AT RECESS. AND I'M A LITTLE TIRED, TOO.

YOU BUNCH OF BABIES.

NEENER NEENER!

(* By Sam Peckinpah, 1969.)

QUENTIN and CONNIE and CURT



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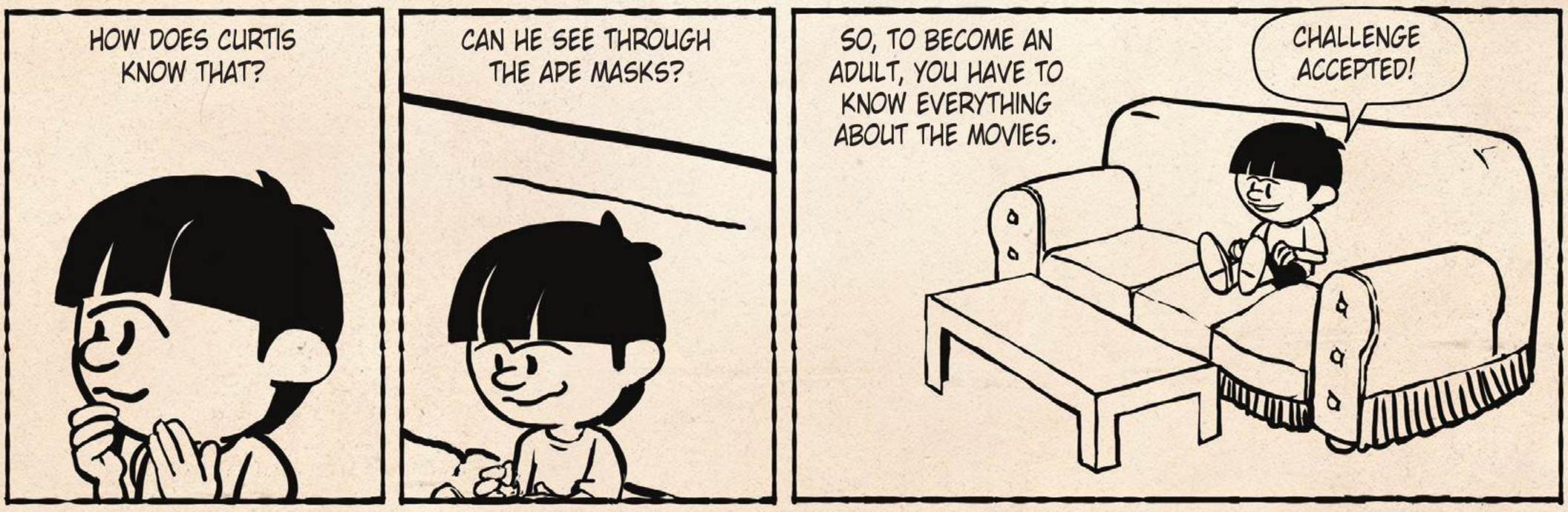
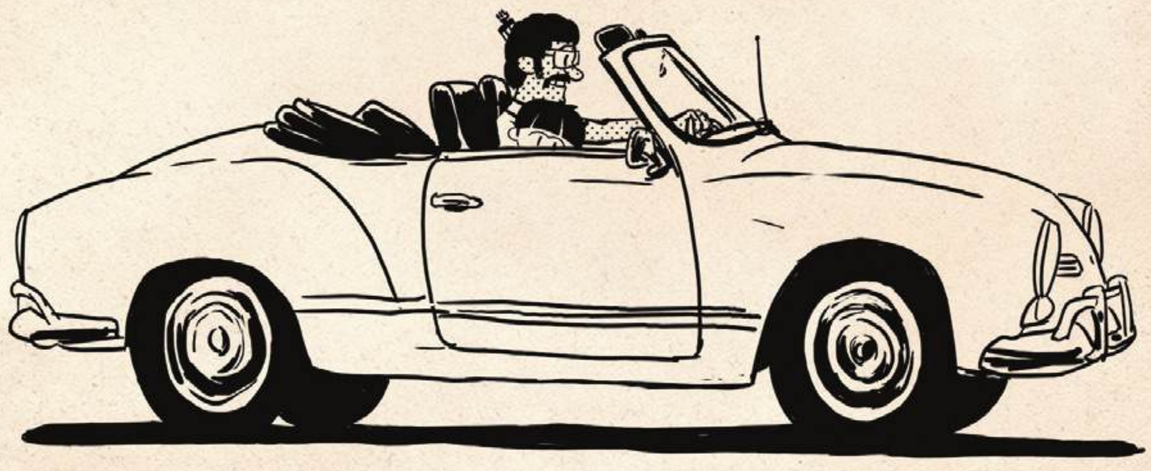
WE OFTEN GO TO THE MOVIES IN THE AFTERNOON. SOMETIMES WE DON'T TELL MOM AND THEN GO AGAIN IN THE EVENING.
MOM, CAN I HAVE SOME?
I WANT...
...POPCORN!
NO, QUENTIN, YOU ALREADY HAD SOME...
OH? AND WHEN WAS THAT, CURTIIISSSS?
HMM???
OH, THAT'S RIGHT--WITH MOM.
BUT THAT WAS A WHOLE WEEK AGO!
ISN'T THAT RIGHT, CURTIIISSSS?
CURT?

CURTIS'S YOUNGER BROTHER SOON COMES TO LIVE WITH US. ROGER WAS MY 13-YEAR OLD UNCLE, WHO MOM ALSO TOOK IN, TO RAISE HIM BETTER THAN GRANDMA COULD.
IT'S GREAT, EVERYONE AT HOME IS YOUNG, WE HAVE FUN, WE TALK A LOT, AND I WATCH WHATEVER I WANT ON TV.
CURTIS IS ALWAYS TELLING ME COOL THINGS, LIKE DURING AN EPISODE OF THE TWILIGHT ZONE--
HIM THERE, THAT'S RODDY MCDOWALL.
HE'S THE ONE WHO PLAYS CAESAR IN PLANET OF THE APES*.
(* 1968.)


HOW DOES CURTIS KNOW THAT?
CAN HE SEE THROUGH THE APE MASKS?
SO, TO BECOME AN ADULT, YOU HAVE TO KNOW EVERYTHING ABOUT THE MOVIES.
CHALLENGE ACCEPTED!

QUENTIN and CONNIE



1-01 Clowes

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I RODE WITH CURTIS WHEN HE WENT TO GET HIS PAY EACH WEEK.
AFTERWARDS, WE'D GO FILL UP ON ICE CREAM AND COMICS.
EVERY TIME WE WENT FOR A DRIVE IN HIS KARMANN GHIA, I MARVELED AT THE CITY'S MAGIC.*
I WAS HAPPY.

(* This was the feeling I wanted to recreate in *Once Upon a Time... in Hollywood*. also, Uma drove a Ghia in *Kill Bill--Vol. 2*.)

MOM TELLS ME THAT CURTIS ISN'T COMING BACK.
I'VE JUST LOST MY "DAD"-- OR THE CLOSEST THING I HAVE TO ONE--FOR THE SECOND TIME.
I THINK ABOUT THE BIG RED ONE*, THE SAMUEL FULLER MOVIE ABOUT WORLD WAR II. LUKE SKYWALKER IS IN IT, AND IT'S A GREAT MOVIE.
THERE ARE A HANDFUL OF SOLDIERS IN *THE BIG RED ONE*--ALWAYS THE SAME ONES--WHO SURVIVE EVERY ATTACK. REINFORCEMENTS ARRIVE CONTINUOUSLY TO FILL THE RANKS.

(* 1981.)

(** 1st Infantry Division.)

THE NEW ARRIVALS GET MOWED DOWN EACH TIME. SO NO ONE BOTHERS TO LEARN THEIR NAMES.
IT'S NO USE GETTING ATTACHED, IF THEY'RE NOT GOING TO STICK AROUND.
WELL, IT'S THE SAME FOR ME. I STAY IN MY ROOM READING AND PLAYING WITH G.I. JOES.

QUENTIN and COMICS

1-01 Clara

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QT! WHAT'S WITH THE SWEARING?
IT'S NOT ME, MOM! IT'S THEM, THEY WANT TO KILL HIM!
BAD GUYS CAN REALLY BE BAD GUYS, YOU KNOW.
WELL, IF G.I. JOE DOESN'T WANT HIS MOUTH WASHED OUT WITH SOAP, HE BETTER CALM HIMSELF DOWN.
YES, MA.

SOMETIMES I WENT OVER TO THE NEIGHBORS' TO READ COMICS. BUT THEY DIDN'T REALLY UNDERSTAND ME.

WHAT'S THAT?
MY FAVORITE COMIC.
LUKE CAGE.
YOU CAN'T READ POWER MAN.
YOU'RE WHITE.
BULLSHIT!
AND SO WHAT? DOES THAT MEAN YOU CAN'T READ BLACK KNIGHT JUST BECAUSE HE'S WHITE?
I'M OUTTA HERE!

I LOVED KUNG FU AND BLAXPLOITATION MOVIES, SO LUKE CAGE'S COMICS WITH IRON FIST, A KIND OF BLOND BRUCE LEE, WERE RIGHT UP MY ALLEY.

THEY HAD OPENED A SUPERHERO AGENCY IN HARLEM, CALLED *HEROES FOR HIRE*. DANG, WHAT A NAME!

ALONG WITH THEM, THERE WAS MISTY KNIGHT, BASICALLY PAM GRIER WITH A BIONIC ARM, AND HER BROODING PAL WITH THE LONG KATANA, COLLEEN WING. I DREAMED OF MAKING A MOVIE ABOUT LUKE CAGE AND HIS CREW.

I THOUGHT ABOUT IT FOR MANY YEARS, IN FACT. EVEN AFTER *KILL BILL*, I THOUGHT IT MIGHT BE FUN, JUST TO SATISFY THE BOY I ONCE WAS.

JUST NEXT TO THE DISPLAY STAND FOR ***COMICS***, THERE WAS ONE FOR MOVIE NOVELIZATIONS. I STARTED TO READ LOADS OF THESE. ESPECIALLY THOSE OF MOVIES I REALLY LIKED. SOMETIMES, THOUGH NOT TOO OFTEN, ***THE NOVELIZATIONS WERE EVEN BETTER THAN THE MOVIES***.

IN THE ONE FOR RIDLEY SCOTT'S *ALIEN*, AUTHOR ***ALAN DEAN FOSTER****, WHO HAD READ THE FIRST VERSION OF THE SCRIPT WHERE ***RIPLEY*** AND ***DALLAS*** HAVE AN INTIMATE RELATIONSHIP, DIGS DEEPER INTO THEIR INTERACTIONS. WE SEE ***WHY*** THEY'RE ALWAYS WITH EACH OTHER, ***WHY*** THEY ARGUE SO OFTEN, AND ABOVE ALL...

...***WHY***, WHEN RIPLEY VOLUNTEERS TO GO AFTER THE ALIEN IN THE AIR DUCTS, ***DALLAS*** IS THE ONE WHO DECIDES TO TAKE HER PLACE. HE JUST WANTS TO ***PROTECT HIS WOMAN***. AS WELL AS ***SHUT HER UP*** IN FRONT OF EVERYONE.

AS IF HE'S SAYING, ***"SO, I'M NOT INVESTED IN OUR RELATIONSHIP, HUH? WELL LOOK WHAT I'M DOING FOR YOU, WOMAN!"***

A FEW YEARS AGO I THOUGHT BACK ON THESE BOOKS THAT MAKE THE MOVIES WE LIKE ***EVEN BETTER***, AND I DECIDED TO WRITE ONE FOR ***RESERVOIR DOGS***.

ONCE I WAS DONE, IT WAS ***SO COOL*** THAT I THOUGHT, WHY NOT DO ONE FOR ***ONCE UPON A TIME... IN HOLLYWOOD***? PEOPLE LOVED IT, AND I HAD ***A TON*** OF UNUSED MATERIAL.

WE ALWAYS COME BACK TO OUR CHILDHOOD PASSIONS.

AS A KID, I CAUGHT THE ***READING VIRUS*** WITH ALL THOSE NOVELIZATIONS. AFTER THAT, I TURNED TO THE BOOKS LYING AROUND THE HOUSE, AND THE ***CRIME NOVELS*** OF MY MOM AND HER FRIENDS.

(* HE HAS WRITTEN NOVELIZATIONS FOR *STAR WARS--A NEW HOPE*, *STAR TREK*, *OUTLAND*, *THE BLACK HOLE*, *THE THING*, AND *PALE RIDER*, AMONG OTHERS. HE IS ALSO THE AUTHOR OF MANY SCI-FI NOVELS.)

SCHOOL WAS ***A DISASTER***. I WAS BORED AND REFUSED TO STUDY ANY SUBJECT THAT DIDN'T INTEREST ME.

WHICH IS TO SAY, EVERYTHING BUT ***ENGLISH*** AND ***HISTORY***. MOM FREAKED AND HAD ME SEE A PSYCHOLOGIST.

THE RESULT--***IQ OF 160***. HUGE POTENTIAL. I HAD AN EXCELLENT MEMORY, BUT ALSO A ***STRONG PERSONALITY***.

MOM WAS REASSURED, BUT ***HORRIFIED*** BY MY GRADES.

KIDS MADE FUN OF ME AT SCHOOL. AND ONE DAY MY ENGLISH TEACHER, LARRY SIMPSON, ***GOT ANGRY***.

NO, QUENTIN ISN'T STUPID!

HE READS AT A LEVEL ***FAR BEYOND YOUR OWN***. HE READS BOOKS FOR ***ADULTS!*** AND IN THIS LIFE, IF YOU DON'T READ, ***YOU DON'T GET ANYWHERE***.

HE'S THE ONLY TEACHER I HAD THAT ***SUPPORTED ME***.

I ♥ Elmore LEONARD

*I actually went to jail three times, for unpaid parking tickets. I made sure to take note of the conversations and expressions I heard while I was there.

I was gonna play it cool, just like in THE GRIFTERS.*

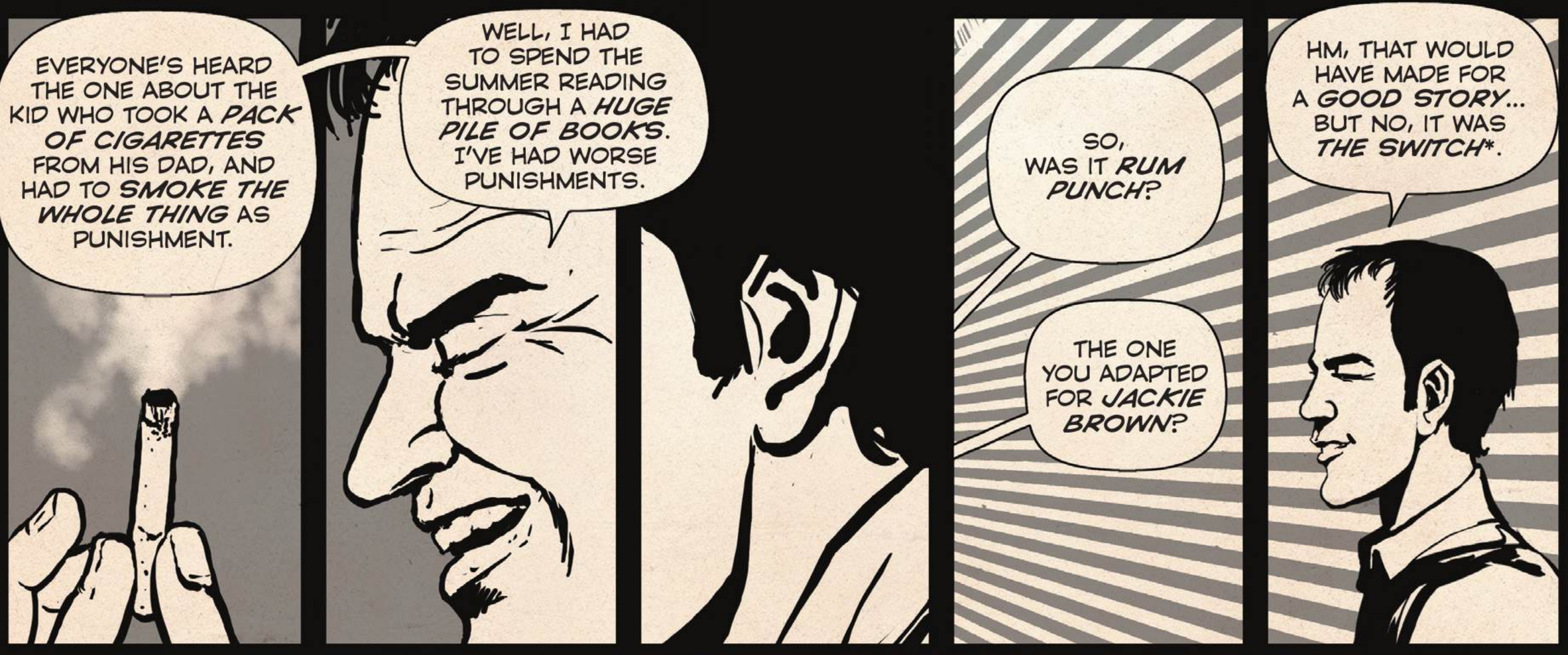
I tried to slip out of the store book in hand, real chill.

But I got nabbed.

Suddenly some oafish security guard was lecturing me. Then he called home. I was less scared of the cops than of my mom, but she's the one he called.

My mom came to pick me up, with the GUNS OF NAVARONE in her eyes.

(* 1990.)


EVERYONE'S HEARD THE ONE ABOUT THE KID WHO TOOK A *PACK OF CIGARETTES* FROM HIS DAD, AND HAD TO *SMOKE THE WHOLE THING* AS PUNISHMENT.
WELL, I HAD TO SPEND THE SUMMER READING THROUGH A *HUGE PILE OF BOOKS*. I'VE HAD WORSE PUNISHMENTS.
SO, WAS IT *RUM PUNCH*?
THE ONE YOU ADAPTED FOR *JACKIE BROWN*?
HM, THAT WOULD HAVE MADE FOR A *GOOD STORY*... BUT NO, IT WAS *THE SWITCH**.

* At the end of the novelization of *Once Upon A Time... in Hollywood*, in the US paperback edition, there is an actual ad for this book.

We moved to a new neighborhood, where most of the kids at school were black.

That didn't bother me at all. I'd lived with black adults since I was little, I listened to the same music they did, and my heroes were **JIM BROWN, FRED WILLIAMSON**, and **PAM GRIER**.

Some of the other students understood me, but for the rest, I was just the weird tall kid. I didn't give a shit anymore, I was done with school.

(* Back in the '70s, the roads were dotted with hitchhikers, often female. This gave rise to the famous expression, "Gas, grass, or ass--nobody rides for free.")

I'M *DROPPING OUT*.
NOBODY *RIDES FOR FREE* HERE.*
UM... I'M NOT SURE THOSE ARE *GOOD OPTIONS*, MOM.
YOU'LL PAY FOR GAS. *IN CASH*.
YOU BETTER FIND A *JOB*, OR IT'S *BACK TO SCHOOL*.
WHICH IS SUPPOSED TO *PREPARE YOU FOR WORK*!
WE'LL TALK ABOUT THIS *LATER*.
I DOUBT THAT.
WHAT?!
ER... I MEAN I'LL PROBABLY BE *AT WORK*! UNLESS WE HAVE THE SAME SCHEDULE, *WE WON'T SEE EACH OTHER*.
YOU'LL PUT *YOUR* SHARE IN THE KANGAROO.
THANKS, MOM.
GO ON, BEFORE I *CHANGE MY MIND*.

She was moody for a while, but that was understandable. Education had been her ticket out.

After starting as a nurse, she moved on to sales and marketing to then become manager. The day I turned 32, she was awarded the Oscar of her profession.

MANAGERS WEREN'T *FALLING OVER THEMSELVES* TO HIRE A *16-YEAR-OLD* WITHOUT EXPERIENCE, EVEN IF HE WAS ALMOST *SIX FEET TALL*.

TO ESTABLISH MY INDEPENDENCE, I TOOK BACK MY OLD NAME AND BECAME QUENTIN TARANTINO.

I WANTED TO WORK AT A MOVIE THEATER. THE ONLY THING I KNEW.

AFTER THE THIRD THEATER TURNED ME AWAY BECAUSE I WAS *TOO YOUNG*, I TOOK ON TWO YEARS AS I TURNED THE CORNER AND ENTERED THE *PUSSYCAT LOUNGE*.

I ended up working at the only theater whose movies I didn't want to see. It was all porn.

At the time, pornos were in, following the smashing box office success of DEEP THROAT.*

Couples went to watch them together. It was the last vestiges of FREE LOVE. Though not at my theater. There were just the regulars.

(* 1972.)

I JUST WORKED AT THE CONCESSION STAND, SO I WAS SAVED THE FREAK SHOW.

I WAS A BIT LIKE *ROBERT DE NIRO*'S FUTURE WIFE IN *TAXI DRIVER*.

ANYONE EVER *HIT ON YOU*?

YEP.

IT'S A PUSSY CAT THEATRE

SOME *SICKO* IN A TRENCH?

EVEN BETTER. I WAS ABOUT TO CLOSE DOWN, WHEN A *KILLER BROAD* WALKS UP.

WHEN I SAY *KILLER*, I MEAN THE KIND OF *CHICK* WHERE GUYS SEE HER AND THEY RUN OFF TO A QUIET PLACE WITH A BOX OF *KLEENEX*.

OH, ARE YOU CLOSIN', *SUGAR*? I WANTED A *BUTTERFINGER* AND A *ROYAL CROWN COLA*.

SORRY, *MA'AM*. I JUST CLOSED THE REGISTER.

C'MON NOW, *BE COOL*. YOU COULD SAY WE'RE IN THE *SAME LINE OF WORK*.

I'M IN *THAT ONE THERE*.

I CAME TO SEE MY MOVIE.

ER... HOW DO I KNOW IT'S *YOU*?

HOT LUNCH

starring DESIREE COUSTEAU · CHRISTINE DeSHA · BRANDY SMITH · JERRY HEATH · B

Produced By BILLY THRONBERG

Directed By HAROLD PERKIN

SO, A BUTTERFINGER AND ROYAL CROWN COLA, WAS IT? SMALL OR LARGE?

LET'S SAY *LARGE*!

Once I was off from my shitty job, I headed straight over to VIDEO ARCHIVES, a rental store with an excellent catalog. I'd become good friends with the employees there.

HEY GUYS, YOU'LL NEVER GUESS WHO CAME BY TODAY WANTING TO GET SOME CANDY!

UH, ROGER, YOU REALLY GOTTA STOP SPENDING ALL YOUR TIME AT QUENTIN'S PORNO JOINT.

YEAH, YOU'RE GONNA GET A BUM WRIST.

WHAT CAN I SAY? I LOVE WATCHING YOUR MOM HARD AT WORK.

HA HA HA!

HA HA!

NO, REALLY. A TOTAL BOMBSHELL CAME TO SEE ME.

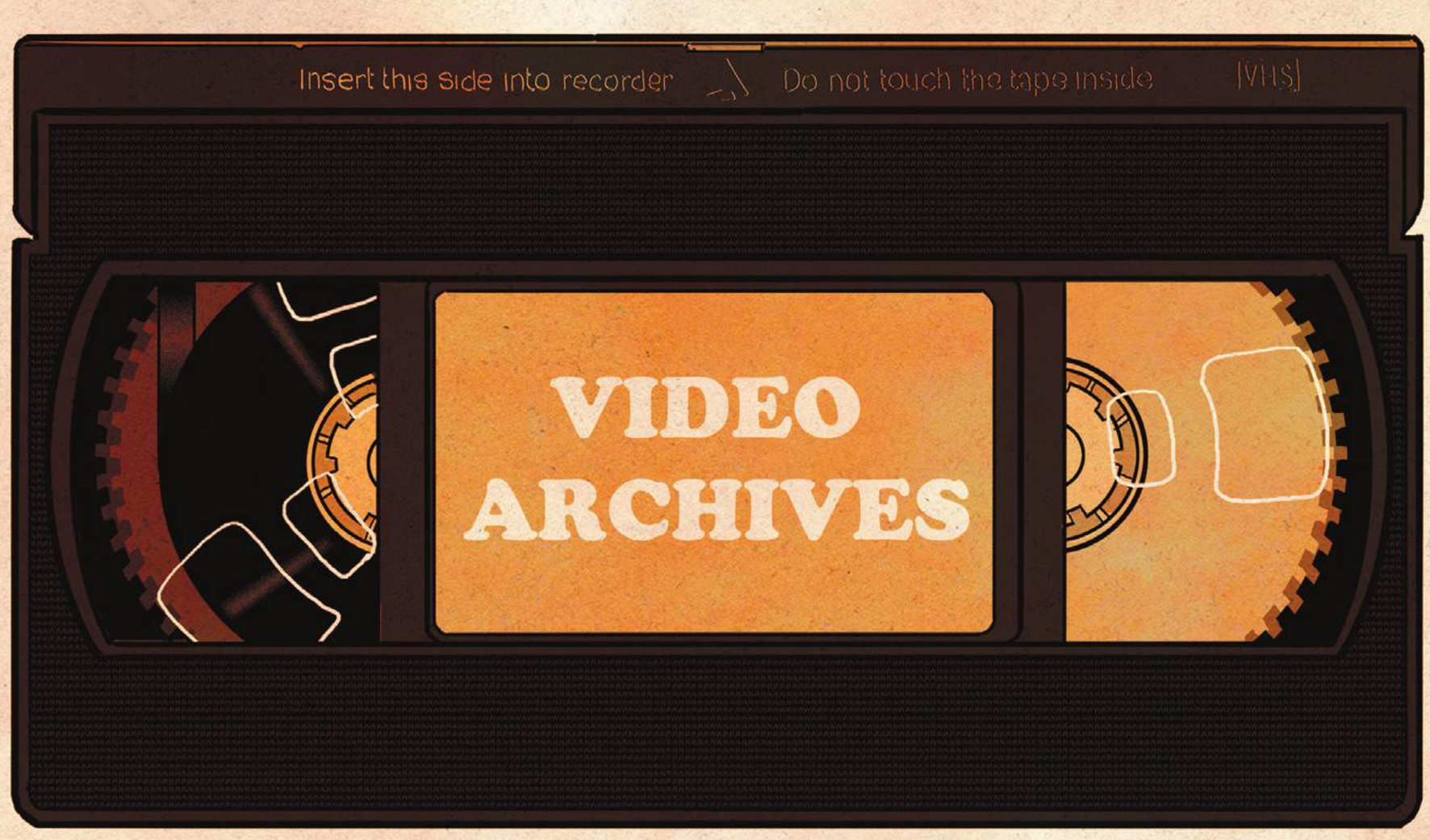
LIKE?

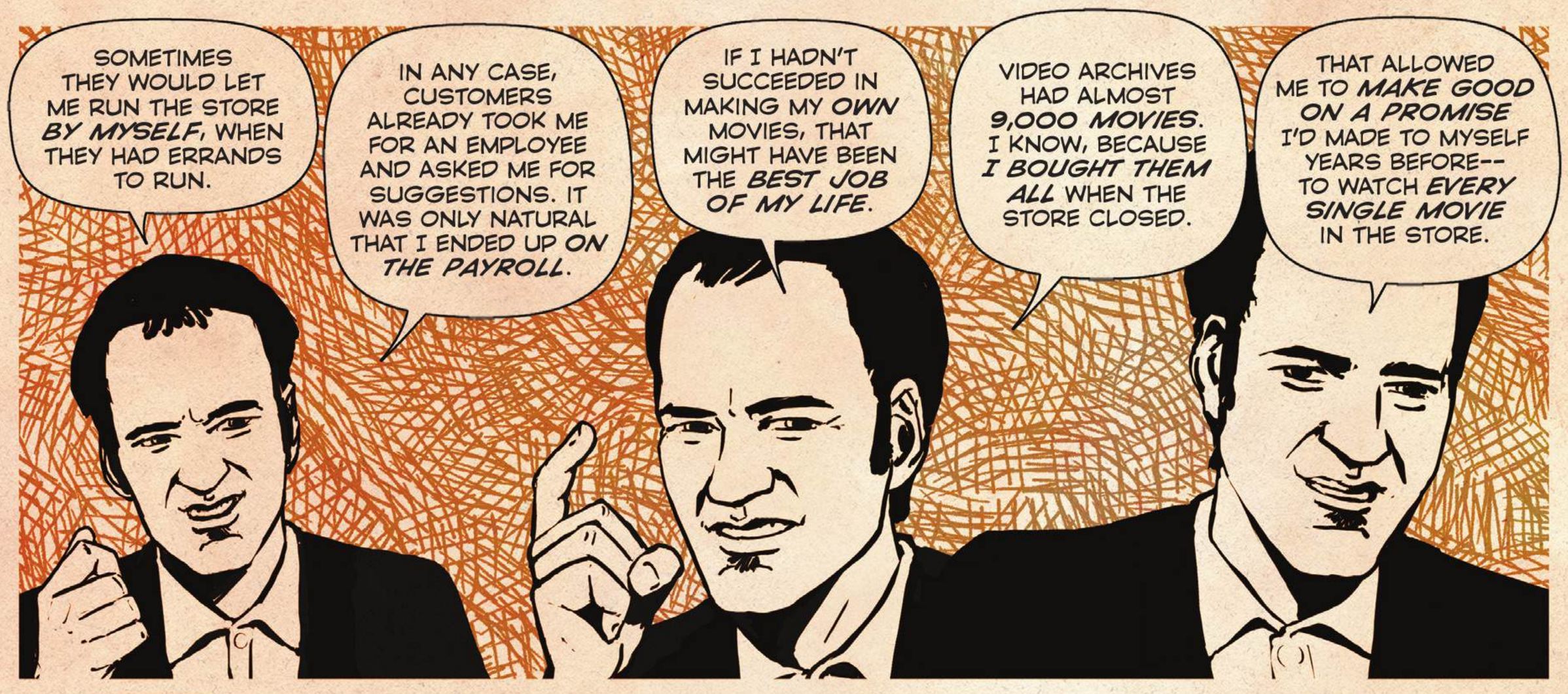
LIKE A WHITE PAM GRIER.

OH MY GOD! WHAT DID YOU DO?

ALL RIGHT, WE KNOW THE REST OF THE STORY...

BASICALLY I SPENT ALL MY TIME WITH THEM.


Insert this side into recorder
Do not touch the tape inside
[VHS]
VIDEO ARCHIVES


SOMETIMES THEY WOULD LET ME RUN THE STORE *BY MYSELF*, WHEN THEY HAD ERRANDS TO RUN.
IN ANY CASE, CUSTOMERS ALREADY TOOK ME FOR AN EMPLOYEE AND ASKED ME FOR SUGGESTIONS. IT WAS ONLY NATURAL THAT I ENDED UP *ON THE PAYROLL*.
IF I HADN'T SUCCEEDED IN MAKING MY *OWN* MOVIES, THAT MIGHT HAVE BEEN THE *BEST JOB OF MY LIFE*.
VIDEO ARCHIVES HAD ALMOST *9,000 MOVIES*. I KNOW, BECAUSE *I BOUGHT THEM ALL* WHEN THE STORE CLOSED.
THAT ALLOWED ME TO *MAKE GOOD ON A PROMISE* I'D MADE TO MYSELF YEARS BEFORE-- TO WATCH *EVERY SINGLE MOVIE* IN THE STORE.

THANKS TO *VIDEO ARCHIVES*, I REALIZED THAT WHAT CURTIS HAD MADE ME THINK WAS *WRONG*.
ADULTS KNOW *NOTHING* ABOUT MOVIES.
AT LEAST, NOT LIKE US. NOT LIKE *ME*.
AND THAT'S A *TALENT* THAT CAN *PAY THE RENT*. IF IT'S NOT TOO HIGH.
OR MAYBE *HALF THE RENT*. LIKE THE OTHER HALF OF *ROGER AVARY'S* RENT FOR EXAMPLE.

WHEN THIS STRANGE GUY SHOWED UP, TALKING A MILE A MINUTE, I HAD NO IDEA THAT HE WOULD *CHANGE MY LIFE*.

WE JOKED AROUND, SMOKED, AND TALKED MOVIES 'TIL SUNRISE. WE *RESHAPED THE WORLD* FROM OUR COUCH.

THEN WE DECIDED TO RESHAPE *CINEMA*. WE WERE SURE WE COULD MAKE *BETTER MOVIES* THAN WHAT WAS OUT THERE.

Q WANTED TO BE AN *ACTOR*. I WASN'T CONVINCED THEN, AND *I'M STILL NOT*, TO BE HONEST.

I WANTED TO *MAKE MOVIES*. BUT I DIDN'T KNOW *HOW*, OR *WHERE*.

SO I STARTED TO TAKE ACTING CLASSES WITH *JAMES BEST*, WHO YOU KNOW BETTER AS *SHERIFF ROSCOE P. COLTRANE* FROM *THE DUKES OF HAZZARD*. WE ACTED OUT FULL SCENES FROM MOVIES.

I WAS 19 YEARS OLD BY THEN, AND I DIDN'T KNOW WHERE TO FIND A REAL MOVIE SCRIPT. SO I WROTE OUT FROM MEMORY SOME SCENES I LIKED. MY PARTNER RONNIE COLEMAN AND I WERE GOING TO ACT OUT *MARTY*, WRITTEN BY PADDY CHAYEFSKY, WHO ALSO WROTE *NETWORK* (1976).

HEY QUENTIN, YOU *ADDED A MONOLOGUE*...

ABOUT THE *FOUNTAIN*...

HOW DID YOU *KNOW*?

I HAVE A COPY OF THE *ORIGINAL SCRIPT* AT HOME.

Y'KNOW, WHAT YOU WROTE IS *JUST AS GOOD* AS *CHAYEFSKY*.

SOMETIMES PEOPLE SAY THINGS THAT STICK WITH YOU FOREVER...

THAT WAS ALL QUENTIN COULD THINK ABOUT.

AND HE KNEW THAT I'D WRITTEN A SCRIPT, AND HAD TRIED TO WRITE OTHERS.

I'D SET ASIDE MY SCRIPT FOR *OPEN ROAD* AFTER 80 PAGES, TO CONCENTRATE ON AN ADAPTATION OF *SILVER SURFER*...

...CREATED BY *JACK KIRBY* AND *STAN LEE* AT MARVEL. NOT THAT I HAD THE RIGHTS, OF COURSE.

Q HAD REALLY LIKED *OPEN ROAD*, THE STORY OF *CLARENCE* AND *ALABAMA*.

ROGER, DO YOU MIND IF I TAKE ON *OPEN ROAD* AND *FINISH THE SCRIPT*?

NO, *GO RIGHT AHEAD*, Q.

Q DISAPPEARED INTO HIS ROOM. HE CAME OUT TO PAY RENT, AND TO GO BUY MORE NOTEBOOKS AND RED AND BLACK PENS.

AS FOR ME, I'D LET SILVER SURFER FLY OFF TOWARD NEW ADVENTURES, TOO BUSY NOW MESSING AROUND WITH MY GIRLFRIEND.

F★★★ YOU

ONE YEAR LATER...

HERE IT IS, ROGER. WILL YOU READ IT?

TRUE ROMANCE

WHOA! IS THAT A PHONE BOOK*? HOW MANY PAGES IS THAT?

IF YOU COUNT THE APPENDIX, *532*.

TRUE ROMANCE

YOU KNOW THAT A SCRIPT IS SUPPOSED TO BE *120 PAGES MAX*? EACH PAGE IS ABOUT A MINUTE ON-SCREEN.

UH... NO, I DIDN'T KNOW THAT... JUST READ THIS AND TELL ME WHAT YOU THINK ABOUT... *TRUE ROMANCE*.

OF COURSE I WOULD READ IT.

I WAS THE ONLY ONE WHO COULD READ HIS FIFTH-GRADE SCRIBBLES.

AND I ALSO WANTED TO KNOW WHAT WOULD HAPPEN TO CLARENCE AND ALABAMA.

I THOUGHT IT WOULD TAKE ME ALL WEEK TO FINISH IT.

BUT I READ IT STRAIGHT THROUGH. I DIDN'T SLEEP A WINK.

BY THE END, I HAD TEARS IN MY EYES.

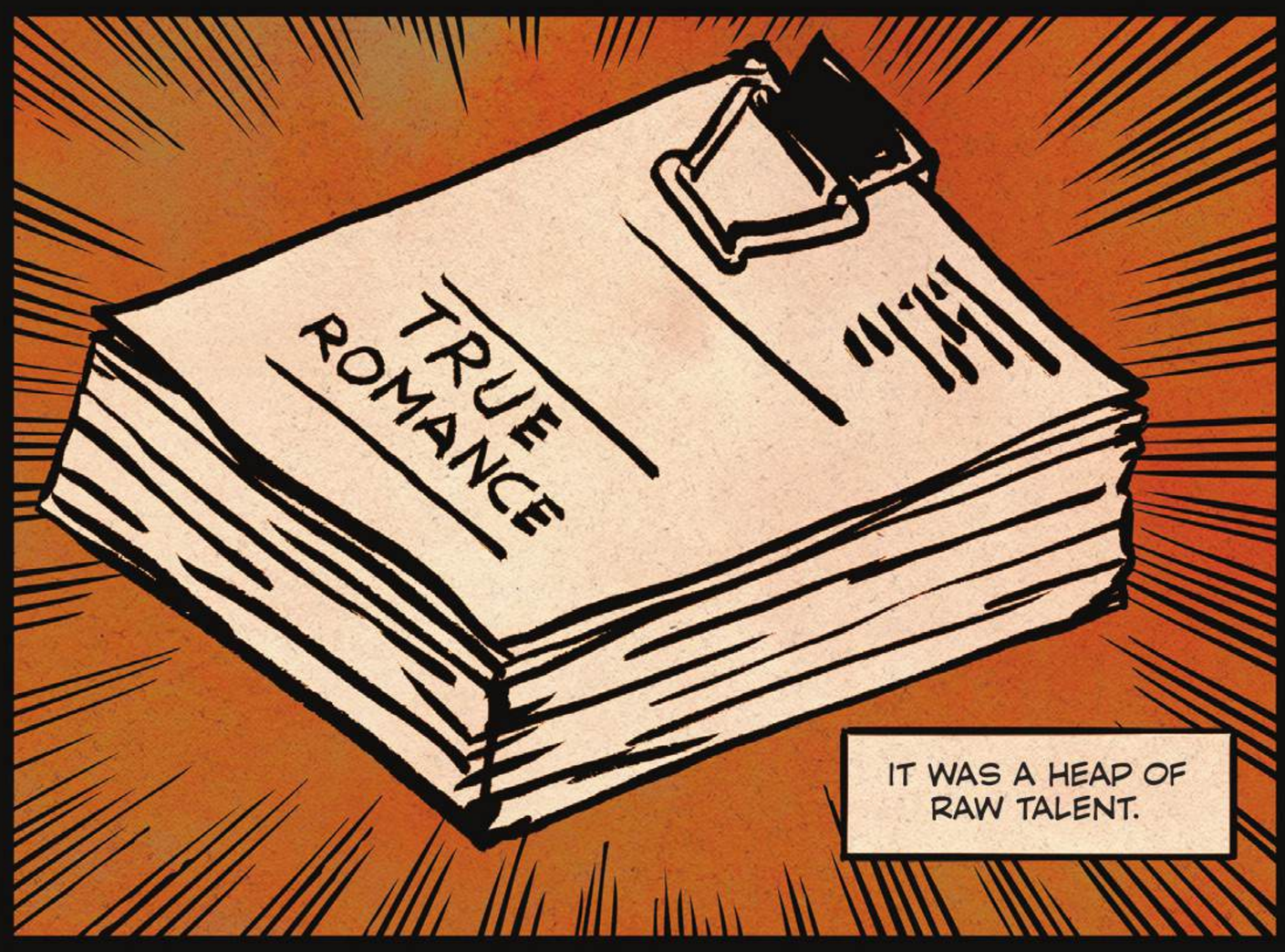
(* A big book that lists the names and addresses of the people in your area. Killer robots from the future use one to find Sarah Connor.)

MY STORY HAD BEEN DISSOLVED IN ACID, AND THERE WAS NOTHING LEFT BUT A FEW SCATTERED IDEAS AND THE NAMES OF THE MAIN CHARACTERS.

BUT THAT'S NOT ALL. THIS SCRIPT CONTAINED THE BASIS FOR EVERY ONE OF HIS MOVIES THAT WOULD FOLLOW.

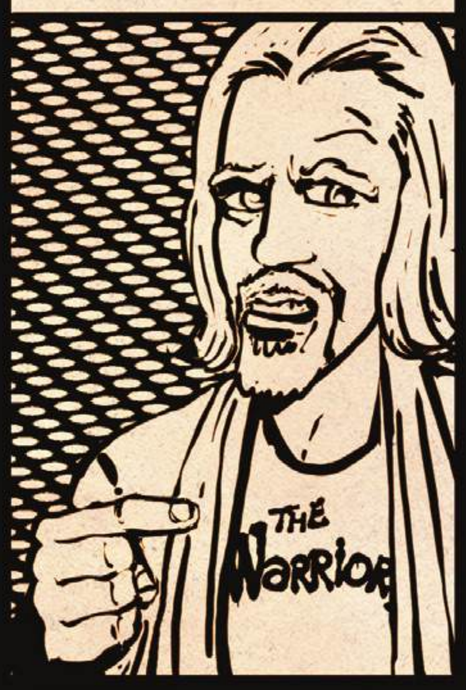
ONE COULD SEE THE MURDEROUS LOVERS OF *NATURAL BORN KILLERS**, THE DIAMOND THIEVES OF *RESERVOIR DOGS*, AND THE DUO OF ASSASSINS FROM *PULP FICTION*.

(* 1994.)



IT WAS A HEAP OF RAW TALENT.

A 200-CARAT DIAMOND THAT WOULD HAVE TO BE CUT. NO ONE COULD TOTE SUCH A MASSIVE JEWEL.



IT HAD TO BE SPLIT UP. WE WORKED ON IT TOGETHER.

Q WANTED TO MAKE A MOVIE, AN INDIE FILM, SOMETHING TRULY OURS, WITH BITS OF *TRUE ROMANCE* IN IT.

HE PERSUADED THE GUYS FROM VIDEO ARCHIVES AND A FEW OF THEIR CLIENTS TO INVEST IN *MY BEST FRIEND'S BIRTHDAY*.

IT TOOK US THREE YEARS TO FILM. WE ASKED EVERYONE TO PITCH IN.

WE BOUGHT OURSELVES SOME NEW CLOTHES FOR THE SHOOT, AND Q SPENT THREE YEARS WITH AN ELVIS-STYLE HAIRDO. I DOUBT IT WAS MUCH OF A TORTURE FOR HIM.

FINALLY WE FINISHED THE SHOOT, AND IT WAS TIME TO DEVELOP THE FILM.

BUT THE STORE CAUGHT FIRE.

FILM IS HIGHLY FLAMMABLE.

QUENTIN'S DREAM WAS REDUCED TO ASHES.

Three years of my life, up in smoke.

The lab gave me a VHS with the surviving half-hour of film. I sat down to watch it, filled with fear.

SCHLOUP

>PLAY

MY BEST FRIEND'S BIRTHDAY

It sucked.

Everything we shot the first year was terrible.

BLEARK

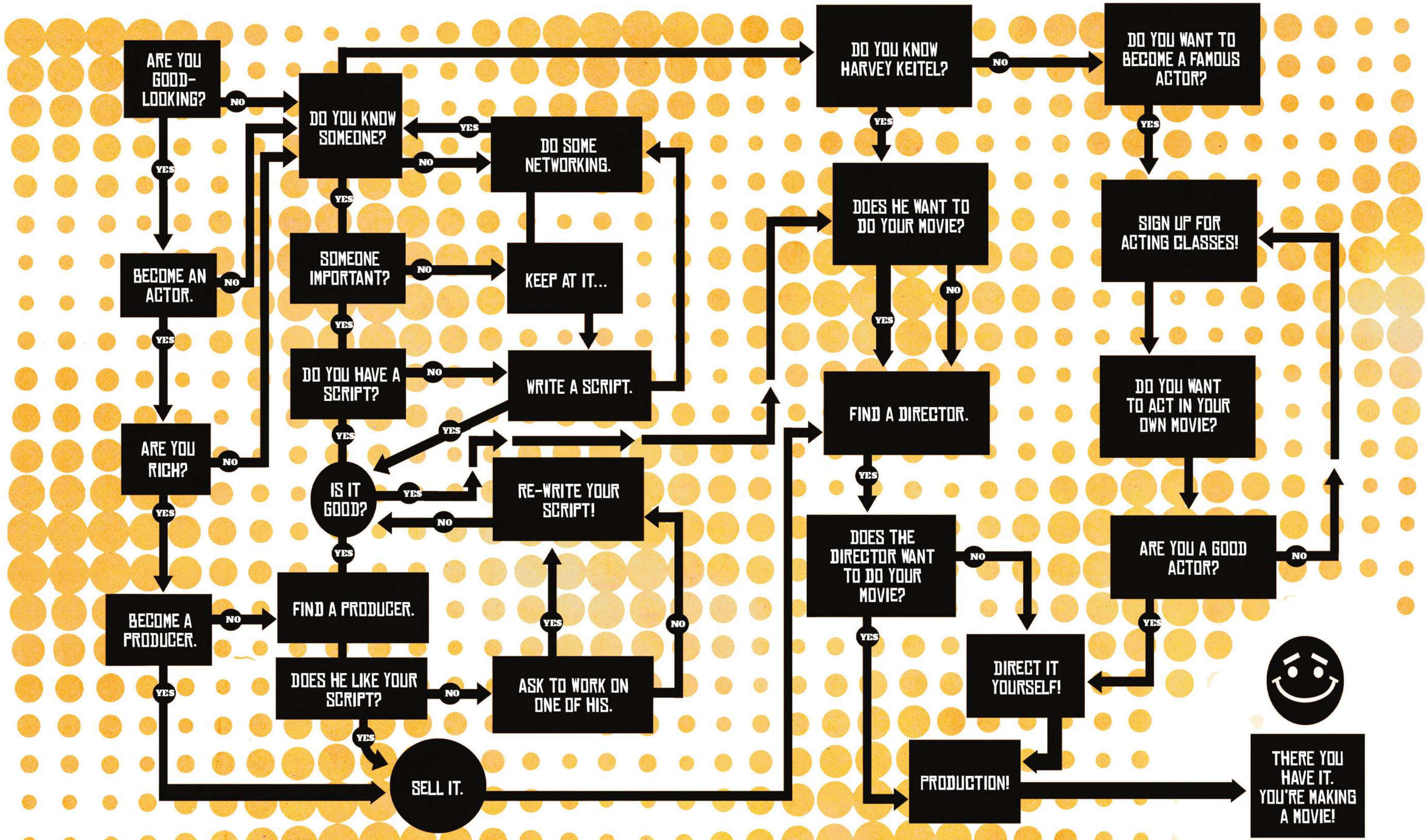
Then, the second year, the lighting was a bit better.

The third year wasn't too bad. Not too bad at all.

It was still a dagger in your eye, but the improvement was clear.

I abandoned MY BEST FRIEND'S BIRTHDAY and went back to work on TRUE ROMANCE.

AH, YOU WANT TO MAKE MOVIES...



PAULINE KAEL, the famous movie critic, always talked about GODARD and all the good things he had done for the art form.

There was going to be a week-long GODARD festival. Going off KAEL'S advice, I decided to check it out. Just for a couple of days, to see for myself.

I saw UNE FEMME EST UNE FEMME and BANDE À PART**. They were incredible. I didn't like the last movie I saw, WEEK-END***, but it didn't matter. Because my eyes had been opened.*

With these movies still fresh in my mind, I reread KAEL'S take on BANDE À PART.

And I finally discovered my purpose in life.

GODARD IS AMAZING!

ANNA KARINA
SAMI FREY
CLAUDE BRASSEUR
DANS UN FILM DE JEAN-LUC GODARD
bande à part
D'APRÈS LE ROMAN "PIGEON VOLE" DE DOLORÈS HITCHENS PUBLIÉ AUX ÉDITIONS GALLIMARD - SÉRIE NOIRE
DIRECTEUR DE LA PHOTOGRAPHIE RAOUL COUTARD MUSIQUE DE MICHEL LEGRAND
UNE CO-PRODUCTION ANOUCHKA FILMS - ORSAY FILMS DISTRIBUÉE PAR COLUMBIA
COLUMBIA FILMS S.A. 20, Rue Troyon - Paris (17e)

"IT'S AS IF **GODARD, THAT AUDACIOUS FRENCHMAN** OF THE NOUVELLE VAGUE****, HAD **ADAPTED A BANAL CRIME NOVEL**, BUT HAD **KEPT ONLY THE POETRY WRITTEN BETWEEN THE LINES.**"

(* A Woman Is a Woman, 1961.)
(** Band of Outsiders, 1964.)
(*** Weekend, 1967.)
(**** French New Wave.)

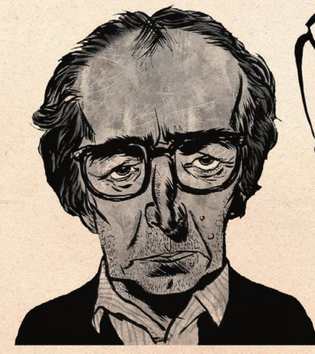
THERE-- *THAT'S MY PHILOSOPHY.*

MORE THAN GODARD'S MOVIES THEMSELVES, IT WAS THIS PIECE BY ***PAULINE KAEL*** THAT ***SHOWED ME THE WAY.***

ALONGSIDE THAT, MY OTHER AIM IS TO USE A ***POPULAR ART FORM*** TO CREATE SOMETHING MORE ***NOBLE.***

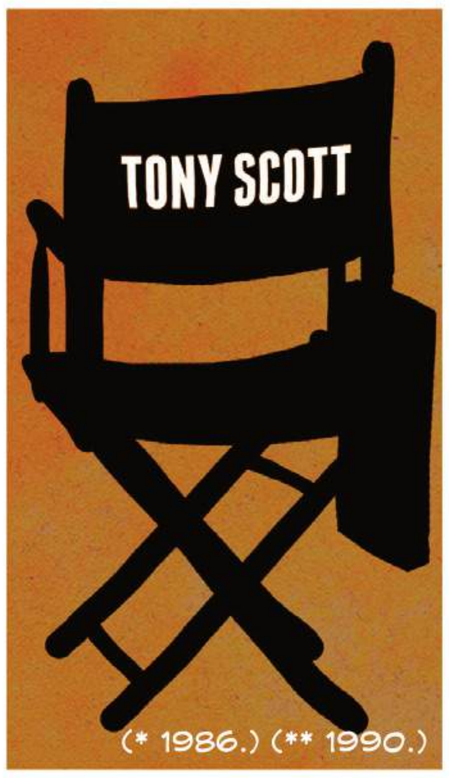
Later, GODARD would have choice words for my movies, but I didn't give a shit. Sorry, JEAN-LUC, too late. The seed was planted.

And nobody could stop me now.



Thanks to my new job, I got to hang out on set. That's how I met TONY SCOTT.

The guy was a real genius. TOP GUN* and REVENGE** were part of my personal canon.



REVENGE, a thriller so dark that the viewer is left shocked and lost at the end.

I spent as much time as I could with TONY, who was super nice and answered all of my questions.

Tony was happy to chat with a young kid who knew his stuff.

And then came one of the most difficult moments in the life of a director, when a stranger says he has a script to share. But Tony took it.

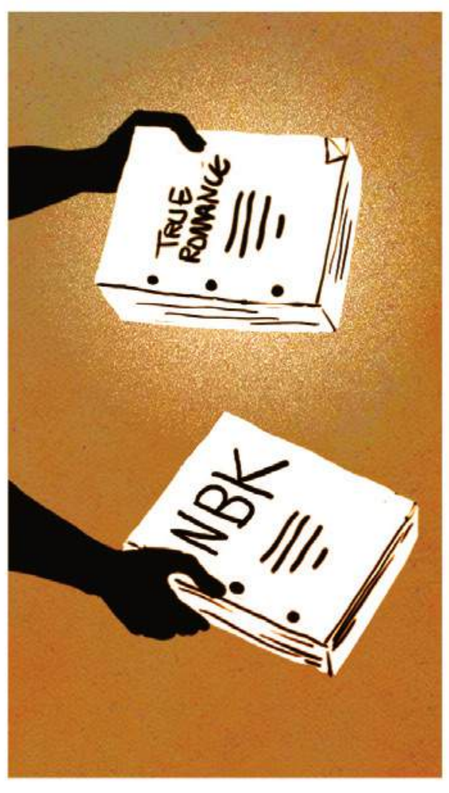
He read it and loved it.

He also wanted to read NATURAL BORN KILLERS.

He loved that too. Tony Scott wanted to buy both.

After losing three years with our British lawyer, I had trouble trusting another Brit... But it was TONY SCOTT.

I told him he could only have one. He chose TRUE ROMANCE.



He tried to get it off the ground, but it turned out to be more complicated than expected... even for him.

SAMUEL HADIDA, a low-budget French producer, came to Los Angeles looking for a movie to take back home.

He asked the company I worked for if they knew someone who could write the kind of script he needed.

I met him at CHATEAU MARMONT, a fancy hotel on Sunset Boulevard. I said yes to everything he wanted. I was ready to write the sexual escapades of DUMBO if that would allow me to go on and make my own movie.

But first he wanted to read one of my scripts and see what I was capable of.

By the time he finished TRUE ROMANCE, he'd forgotten all about his initial plans.

That was the movie he wanted.

So he bought TRUE ROMANCE.

Between the money from TRUE ROMANCE and my appearance on GOLDEN GIRLS*, I finally had the micro-budget to make my first movie. With $30,000 in the bank, I started in on a new script, aiming to have it ready to shoot in six months.

(* The only acting job my agent ever managed to land for me.)

SAMUEL HADIDA asked me which director I had in mind for TRUE ROMANCE. I said WILLIAM LUSTIG, the guy who did MANIAC COP (1988).

That's the way it goes. Your first script is the kindling that gets the fire going. You have to sacrifice your firstborn to move ahead.

Still, it sucked. I would've preferred to work with TONY SCOTT, who respected my work.

HADIDA joined up with MIRAMAX to produce TRUE ROMANCE.

First words of the first meeting between Harvey Weinstein and Samuel Hadida--

LUSTIG agreed to do it, although he wanted to revise the script and put everything back in chronological order.

And so Hadida offered up TONY SCOTT, since he knew he had a strong interest in the movie.

TONY also had the right contacts, which would help us fill out our budget with foreign licensing. We just needed a good lure.

An enticing poster and three big names, and with whatever we got, we'd launch production.

While they went fishing for cash, I pushed on with RESERVOIR DOGS. I wrote it in one month. I was on cloud nine, and I wanted to keep doing what I was doing forever.

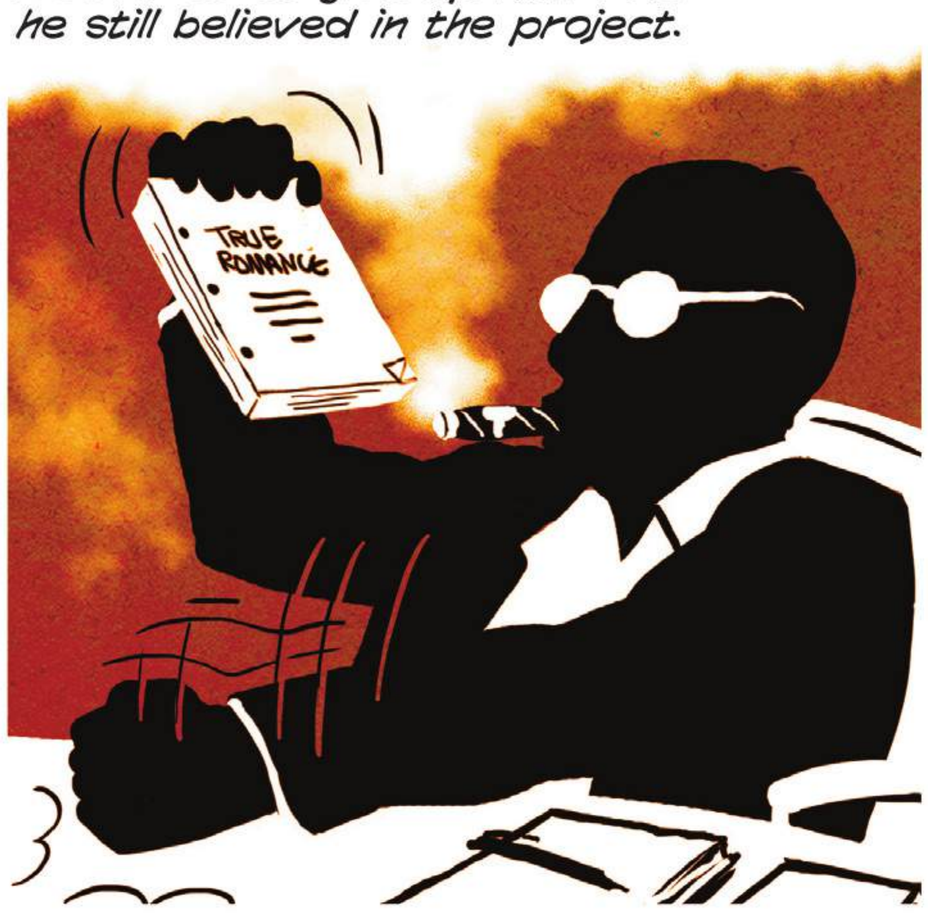
Then MIRAMAX pulled out. TRUE ROMANCE was not for them. But Weinstein wasn't done with me yet. He would be keeping a close eye on my future work.

We all headed back home, empty-handed. By this point, I had basically given up on TRUE ROMANCE becoming my first movie anyway.

I moved in with my mom. Back in my old room, as an adult this time.

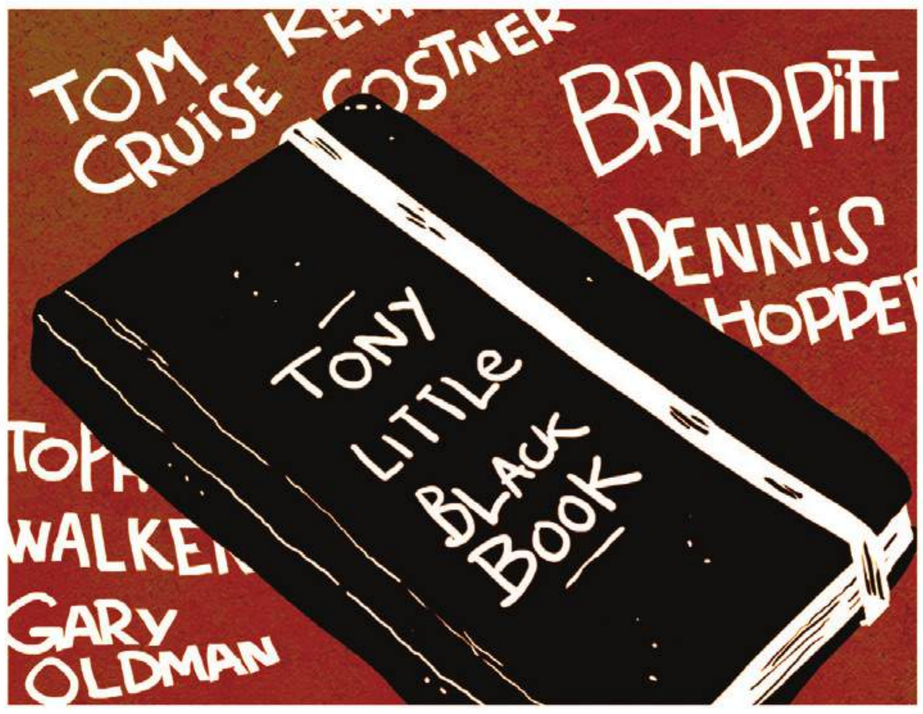
I was saving all I could in order to get RESERVOIR DOGS off the ground.

HADIDA had gone too far with TRUE ROMANCE to give up now. And he still believed in the project.



My screenplay was the best he'd ever read. Which touched me, I have to say.

He decided to produce it by himself. TONY would get him his all-star cast, and he'd take it from there. Sales was his thing. And naturally, it's easier to sell a quality product. Not always, but it sure helps.



TONY SCOTT agreed to a pay cut. He was finally going to do a passion project, and that was priceless. He delved into his Rolodex*.

(* The ancestor of the address book. Imagine your contact list printed out as a 'rolling index' that you can flip through.)

TONY brought on board some of the biggest names around, and used them to sell the project. Once DENNIS HOPPER and CHRISTOPHER WALKEN were with us, word spread in Hollywood of something big going down. GARY OLDMAN joined us. Many stars came just for a few days, in order to be a part of what we were doing.

My name started to make the rounds, too. I still had holes in my pockets, but people were starting to build their business plans on top of me.

I met SCOTT SPIEGEL, who wrote EVIL DEAD with SAM RAIMI.

He lived in a large house along with SAM RAIMI, JOEL & ETHAN COEN, HOLLY HUNTER, FRANCES McDORMAND, and KATHY BATES.

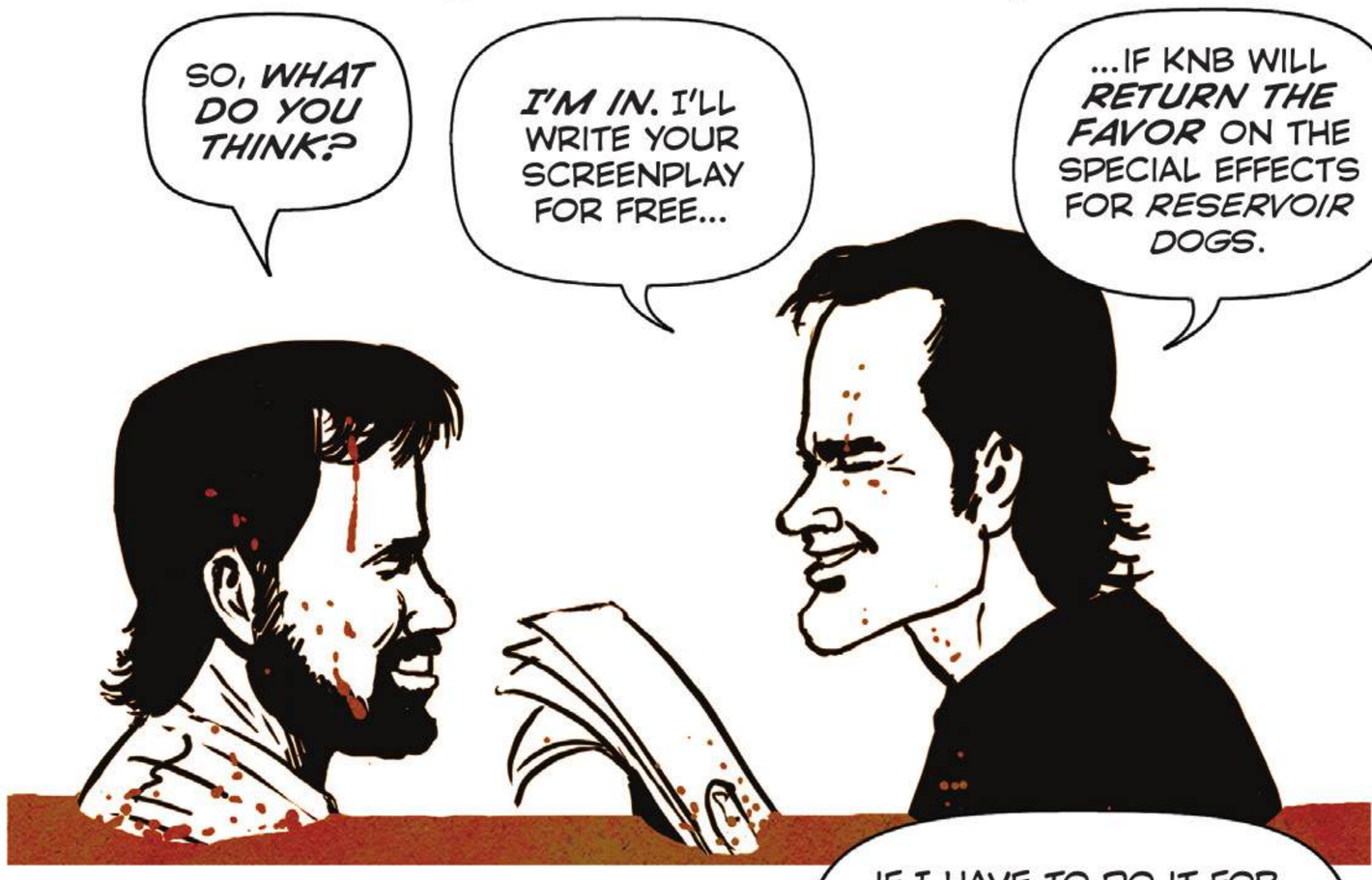
I also encountered ROBERT KURTZMAN, the "K" in KNB EFX GROUP (Kurtzman-Nicotero-Berger), the famous special effects studio.

They learned the ropes with GEORGE ROMERO and worked on EVIL DEAD (the original, not the shitty remake).

Kurtzman had an idea for a movie titled FROM DUST TILL DAWN, a vampire story with loads of blood.

I'VE WRITTEN A 5-PAGE TREATMENT. FIRST, I'VE GOT A SHORT PLOT SUMMARY--TWO BROTHERS ON THE RUN TAKE A FAMILY HOSTAGE TO GET ACROSS THE BORDER, AND THEN THEY GO CELEBRATE THE FEAT IN A BAR FULL OF VAMPIRES.
AND THEN I HAVE A COUPLE OF PAGES THAT RUN THROUGH THE PLOT AND THE KINDS OF CREATURES THEY FACE. THAT'S ALL.

This was my chance to make a real horror movie, with monsters and gallons of blood. I couldn't pass that up.


SO, WHAT DO YOU THINK?
I'M IN. I'LL WRITE YOUR SCREENPLAY FOR FREE...
...IF KNB WILL RETURN THE FAVOR ON THE SPECIAL EFFECTS FOR RESERVOIR DOGS.

KNB probably figured that was a steal, since I faced long odds on getting my first movie off the ground.

IF I HAVE TO DO IT FOR THIRTY GRAND, I'LL HAVE NOTHING LEFT FOR FAKE BLOOD AND BULLET HOLES.
AND WITHOUT BLOOD AND BULLET HOLES, WHAT'S THE POINT OF MAKING MOVIES?

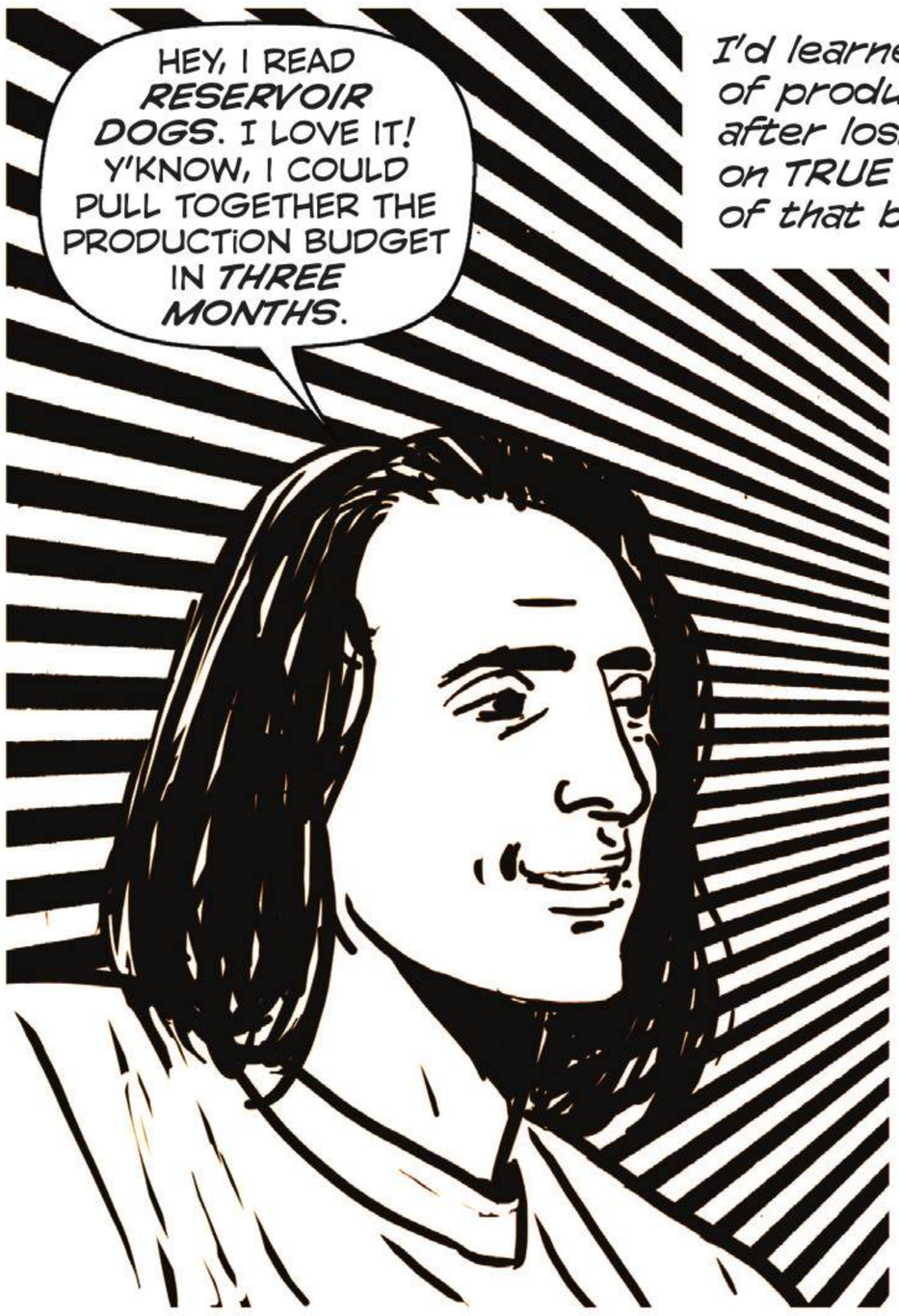
As it turned out, I ended up hiring them for every one of my movies after that. And it was thanks to my name that FROM DUSK TILL DAWN* came into being.

- RESERVOIR DOGS
- PULP FICTION
- FROM DUSK TO DAWN
- KILL BILL
- GRINDHOUSE
- INGLOURIOUS BASTERDS
- DJANGO UNCHAINED
- THE HATEFUL 8
- ONCE UPON A TIME... IN HOLLYWOOD

(* 1996.)

I spent a lot of my time with SCOTT SPIEGEL. He loved RESERVOIR DOGS and was eager to direct it if I wasn't able to.

On Christmas evening, Spiegel introduced me to Lawrence Bender, a nice guy who did some acting and wanted to become a producer.



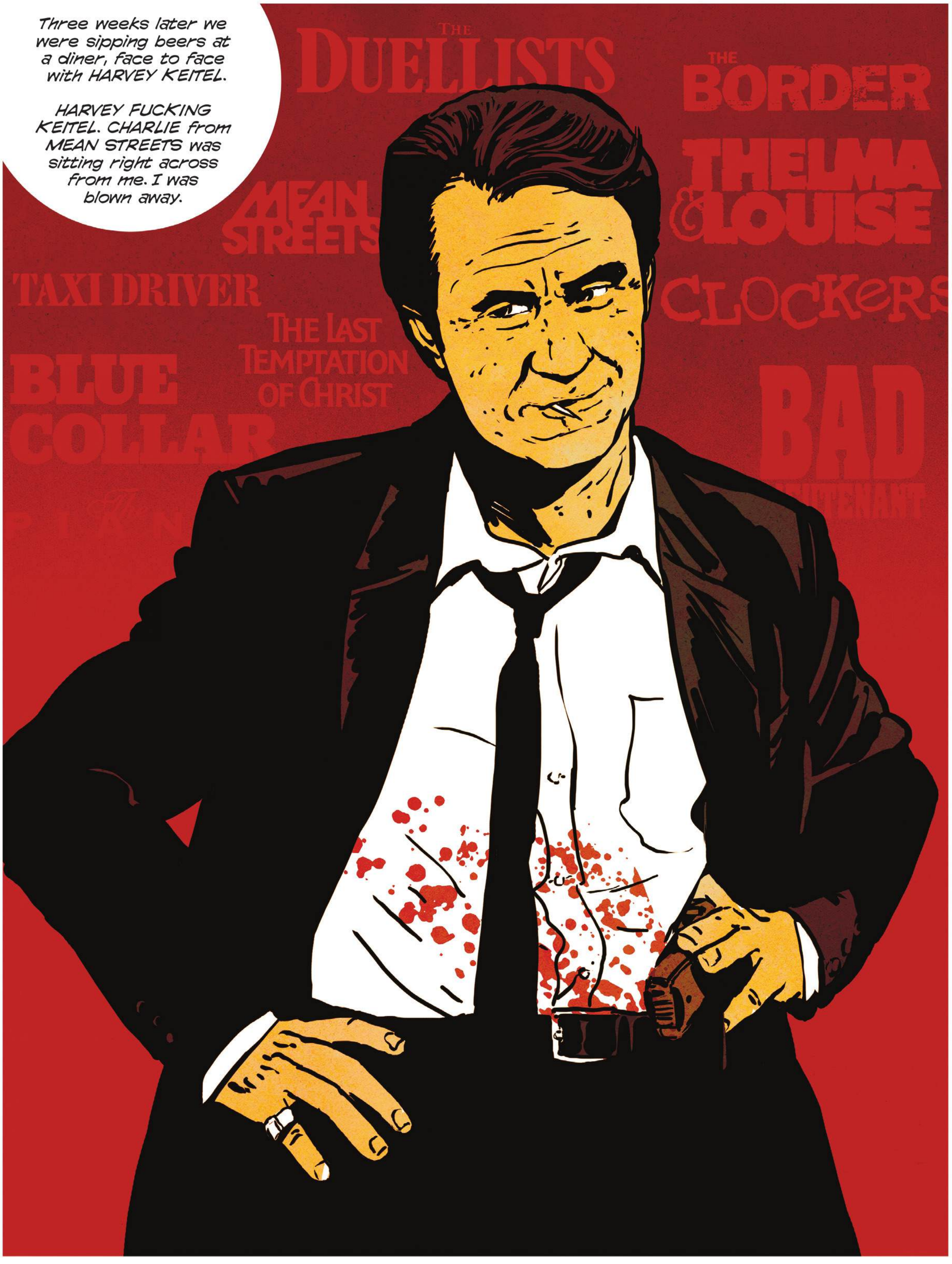
I'd learned to be skeptical of producers' promises after losing three years on TRUE ROMANCE, because of that bogus lawyer.

In the meantime, I got word that Monte Hellman wanted to produce the movie. He was ready to mortgage his house to make RESERVOIR DOGS. That's how much he liked it. But I know that this needs to be my first movie.

In fact, everyone loves RESERVOIR DOGS--except the people who are supposed to pony up to get it made. F[redacted].

Three weeks later we were sipping beers at a diner, face to face with HARVEY KEITEL.

HARVEY FUCKING KEITEL. CHARLIE from MEAN STREETS was sitting right across from me. I was blown away.

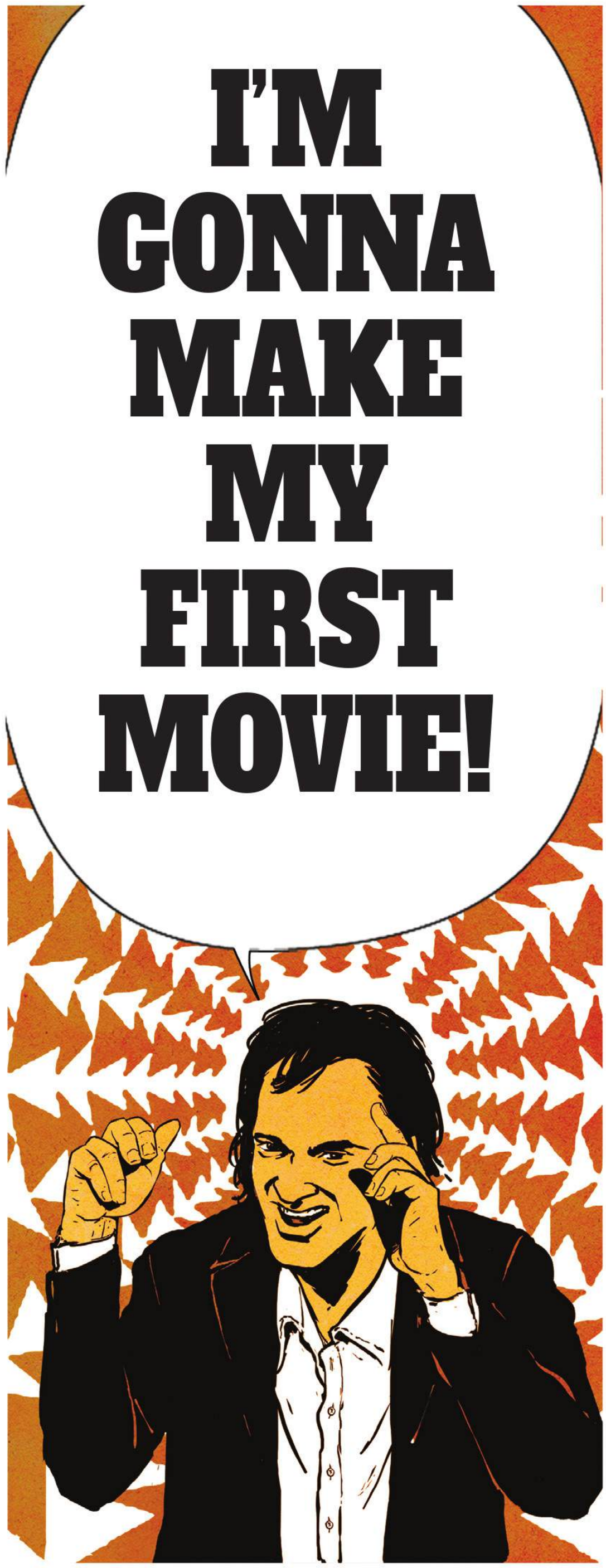


Once Harvey agrees to be in film, everythiing happens very quickly. We sign the contract and we have a budget of $1.3 million. We have to go to casting.

Lawrence and I were so broke we ate like ogres during our work meetings with Harvey. He suggested we go to NEW YORK to find actors.

But he soon realized we were a couple of penniless bums. When I told him I'd never flown before, even though I lived right by the airport, he offered to pay for the trip. Of course, he'd be the only one flying first class.

In New York, Harvey took us out to the Russian Tea Room. With our mouths full of caviar (another first), we asked him to be our co-producer.



Why was Harvey helping us? Because of his passion for cinema, and because he recognized my talent. In his eyes, it would be unjust for RESERVOIR DOGS to end up on the scrap heap. Besides, he would get the lead role--MR. WHITE.

Chapter Two

How Many Dicks is That?

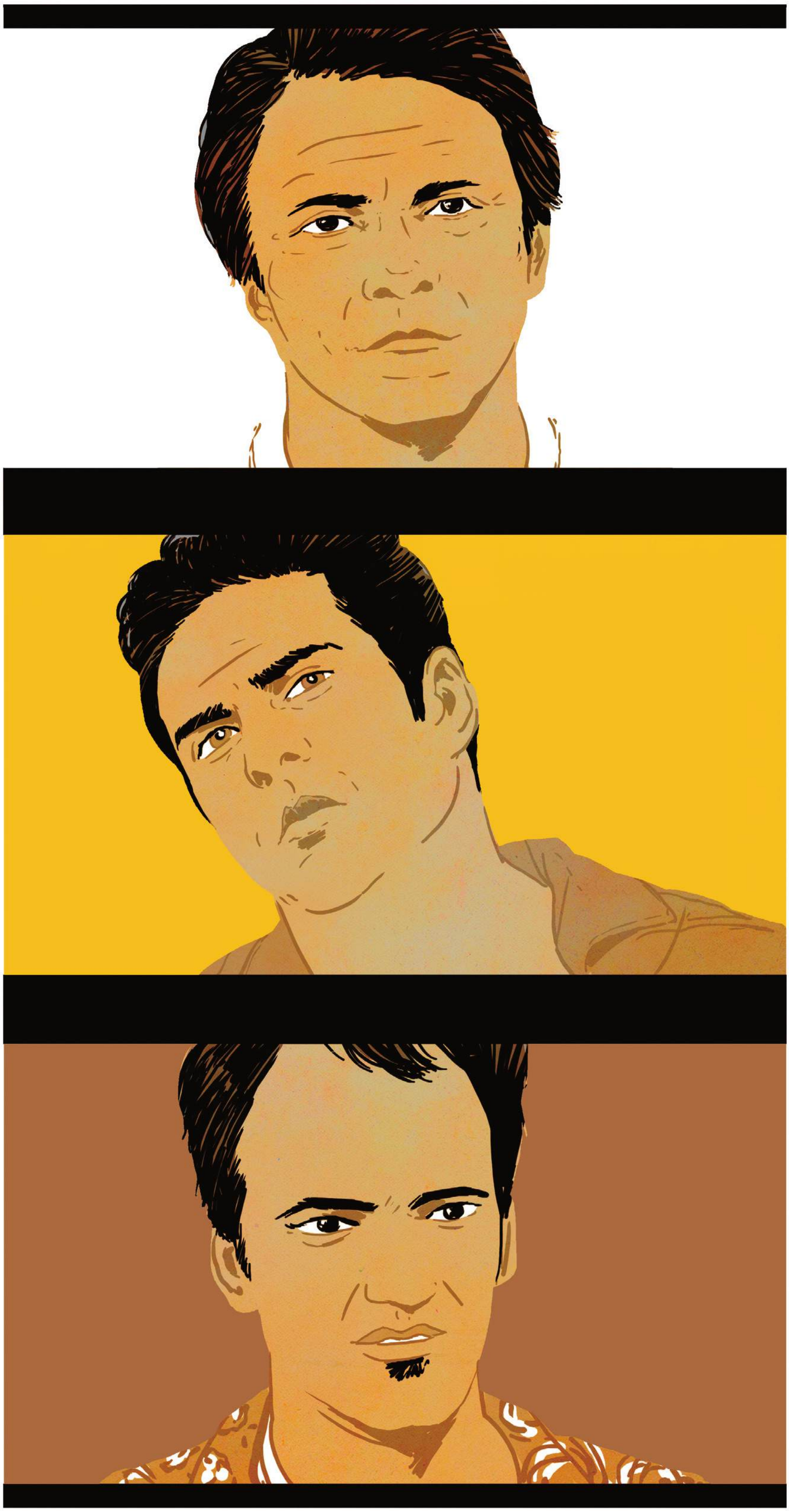
"Normality is a paved road– it's comfortable to walk, but no flowers grow on it."
- VINCENT VAN GOGH

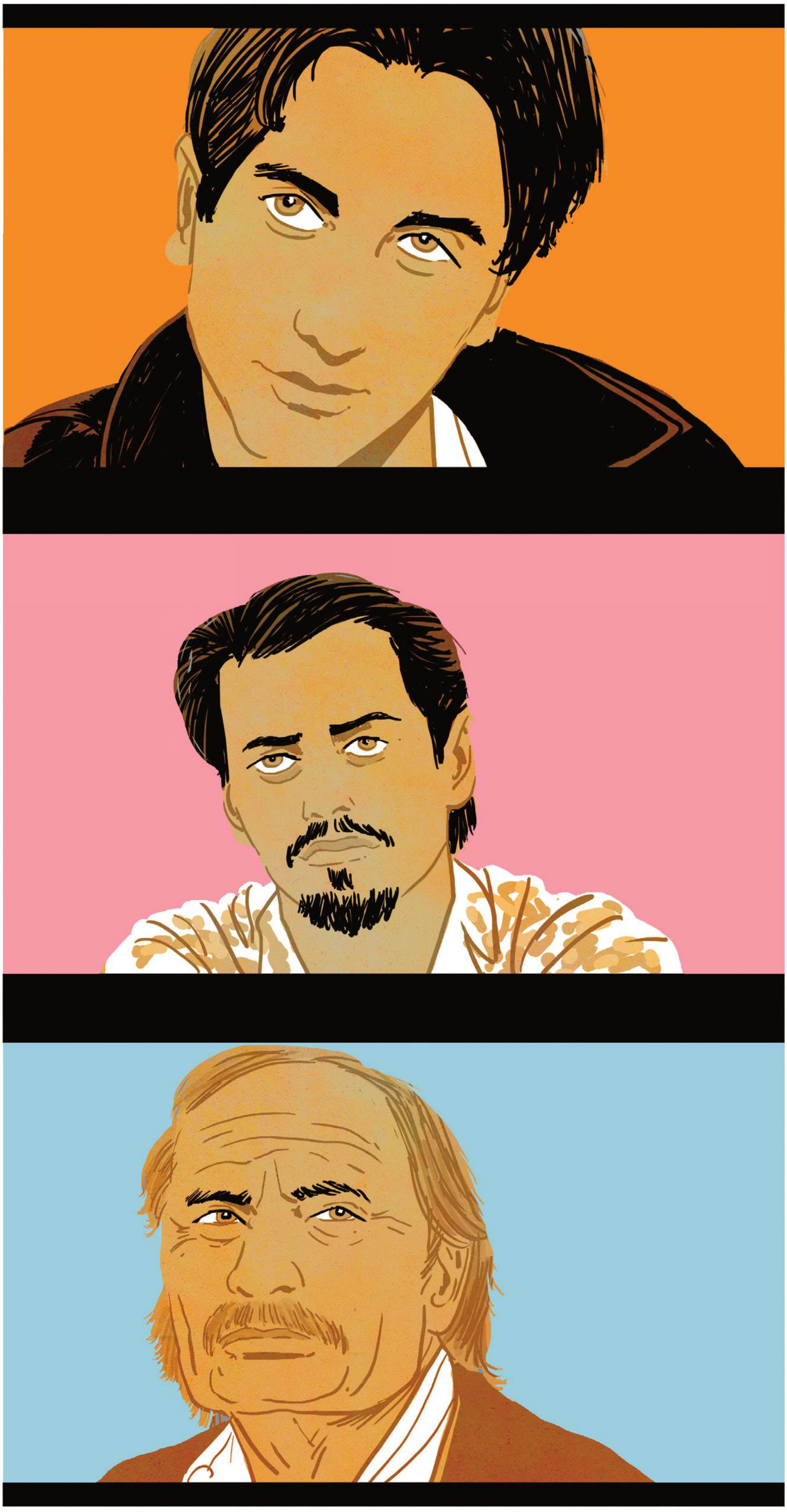
The casting experience was incredible. I had a choice seat at the table this time around. For starters, I let TIM ROTH pick between MR. BLONDE and MR. PINK (the role I wanted). He chose MR. ORANGE. I was stunned that he wanted to play the villain.

Then it was on to STEVE BUSCEMI. He blew his audition, but he fit the role perfectly. He was clearly MR. PINK.

With HARVEY as MR. WHITE and STEVE as MR. PINK, there was nothing left for me. So I wrote myself a new role--MR. BROWN. I took the Madonna dialogue from MR. PINK ("dick, dick, dick..."), and in exchange gave him MY favorite monologue, the one my friends have had fun with for years when the bill arrives at the restaurant-- "I don't tip."

Steve would tell me later on that I landed him in the shit with that line, because now when he goes out to eat he has to cough up extra so they don't take him as an arrogant cheapskate.





In a TV interview, JON STEWART asked me if I had to sleep with someone to get my role. I told him, yeah, I had to jerk off the director for twenty years. The audience ate it up.

During the shoot, we were so low-budget that the actors had to bring their own suits. TIM ROTH came in black jeans instead.

LAWRENCE TIERNEY, who got his start in DILLINGER, played JOE CABOT, serving as the old school gangster who has to deal with the new generation.

Tierney was impossible to manage on the set. He was constantly forgetting his lines and was aggressive with everyone. After three days, I fired him. That same evening, he shot through the wall of his apartment and we had to go get him out of jail, saying that we needed him to finish our movie.

It was rough, but he was extraordinary on-screen.

In the movie, TIM ROTH compares him to THE THING in the FANTASTIC FOUR, and I snicker each time I hear it because it's as if I'm admitting on-screen that John Carpenter's THE THING (1982) was one of the movie's major influences.

EDWARD BUNKER, our MR. BLUE, told us that he fought with TIERNEY in a parking lot back in the '50s.

Lawrence had no recollection of the encounter...

BUNKER, a famous novelist, screenwriter, and convicted felon, didn't find my RESERVOIR DOGS very convincing as gangsters. But he thought they made a damn good movie.

In any case, he said, Hollywood was all bullshit. At least my bullshit had a touch of reality. I took that as a compliment.

MICHAEL MADSEN had a pair of cowboy boots that would end up on Uma Thurman's feet 12 years later in KILL BILL. She has them on when she's buried alive in Paula Schultz's grave.

And she, too, takes out a straight razor from inside, as if MR. BLONDE had left it there just for her.

MADSEN also had a Cadillac DeVille, which served as MR. BLONDE'S car in the movie. We used it to shoot the first of a long series of trunk shots.

MICHAEL lent us his car again later on for ONCE UPON A TIME... IN HOLLYWOOD, for the part when CLIFF BOOTH drives RICK DALTON around 1969 LA. It's one of my favorite sequences.

RESERVOIR DOGS was chosen for a director's workshop at SUNDANCE.

Nobody understood what I was trying to do. The whole thing went pretty bad, until I met up with TERRY GILLIAM, who got my vision and threw his support behind the project. I had a billion questions for him and asked him at least half.

TERRY, HOW DO YOU MAKE SUCH VISUALLY ***GROUNDBREAKING*** MOVIES?

YOUR JOB IS TO ***HAVE A VISION*** AND ***SHARE IT***. FOR THE REST, THE KEY IS TO PUT TOGETHER A ***TALENTED TEAM***. AND ***THAT'S IT***.

HEY, ***I CAN DO THAT***. I KNOW WHAT I WANT, AND I CAN GET MY POINT ACROSS!

THEN YOU CAN MAKE MOVIES. ESPECIALLY IF YOU CONTINUE TO WRITE LIKE THAT!

I CONTINUED WORKING ON THE SCRIPT. NOT THAT IT NEEDED IT, BUT I WAS STARTING TO UNDERSTAND THE IMPORTANCE OF THE ***SUBTEXT*** OF THE STORY. AND I REALIZED THAT MY MOVIE WAS BASED ON A DOUBLE ***FATHER-SON CONFLICT***.

I SPENT MUCH OF MY TIME WITH ***STEVE BUSCEMI*** PREPARING THE SHOTS FOR THE MOST IMPORTANT SCENES.

JOE CABOT AND ***MR. WHITE***, AND ***MR. WHITE*** AND ***MR. ORANGE***. I WAS HAPPY TO SEE THAT MY SCRIPT HAD SUBSTANCE, BUT IN THE END, THE MAIN THING FOR ME WAS TO MAKE A GOOD ***GANGSTER MOVIE***.

We Can Do It!
SALLY MENKE took care of the editing. With her experience and my enthusiasm, immediately there were sparks.
She was my THELMA SCHOONMAKER.
I considered her as my sole partner in the conception of my movies.

Since it was my first movie, I lacked experience and didn't really want to attack the technicians.

So when the lab botched the development of a sequence, I had more of a tendency to be sad about it. But Sally would have none of that. She'd pick up the phone and rip them a new one, and demand they fix it right away.

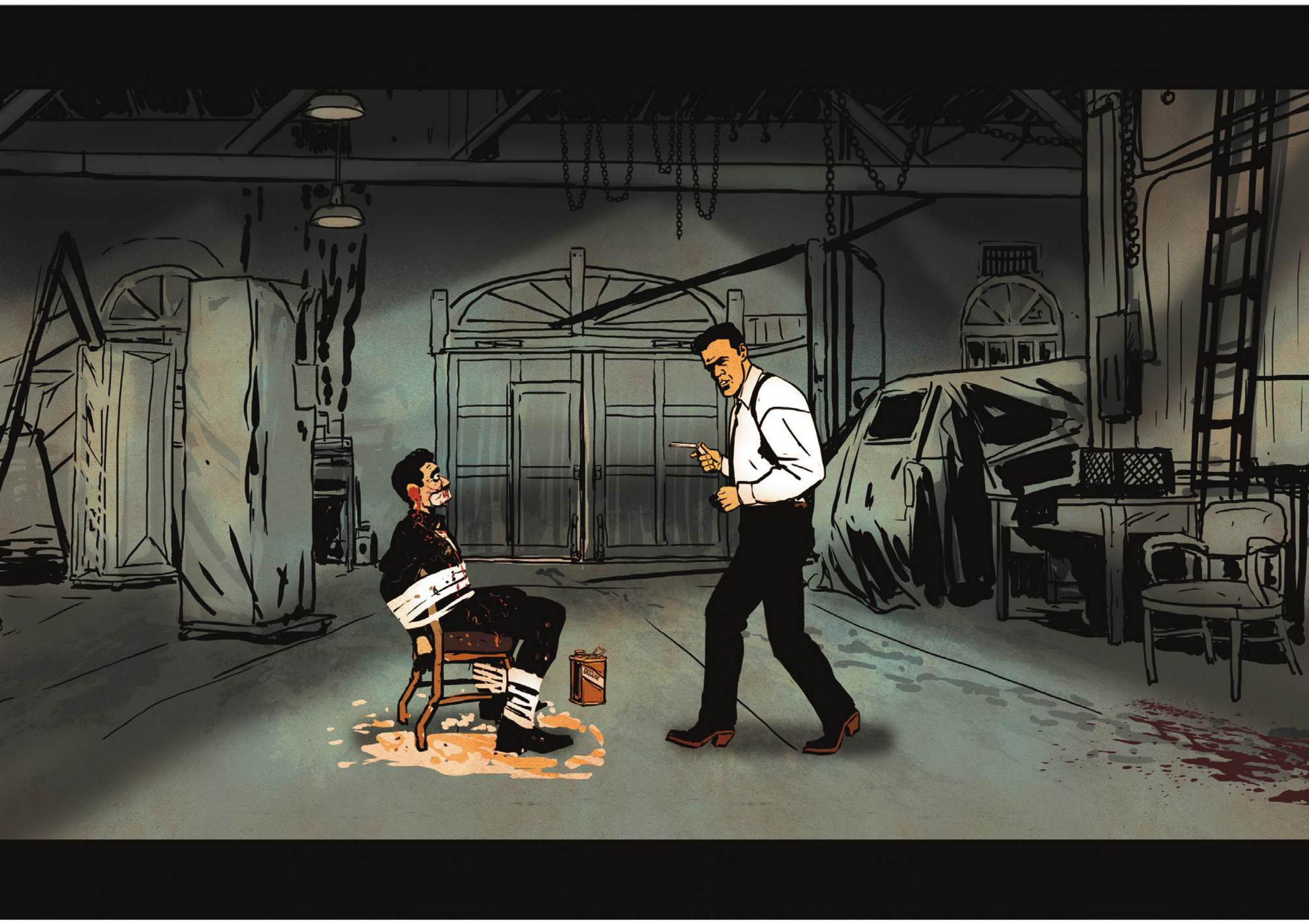
We were so tight-knit that after every scene we shot, the actors and I would slip in a little greeting--"Hi, Sally!"

When we went to Cannes to show INGLOURIOUS BASTERDS, we realized last-minute that the movie was too long. In two days, we cut 30 minutes. And I'm talking about old-school film editing. It was a major feat.

I absolutely needed one song--

STUCK IN THE MIDDLE WITH YOU

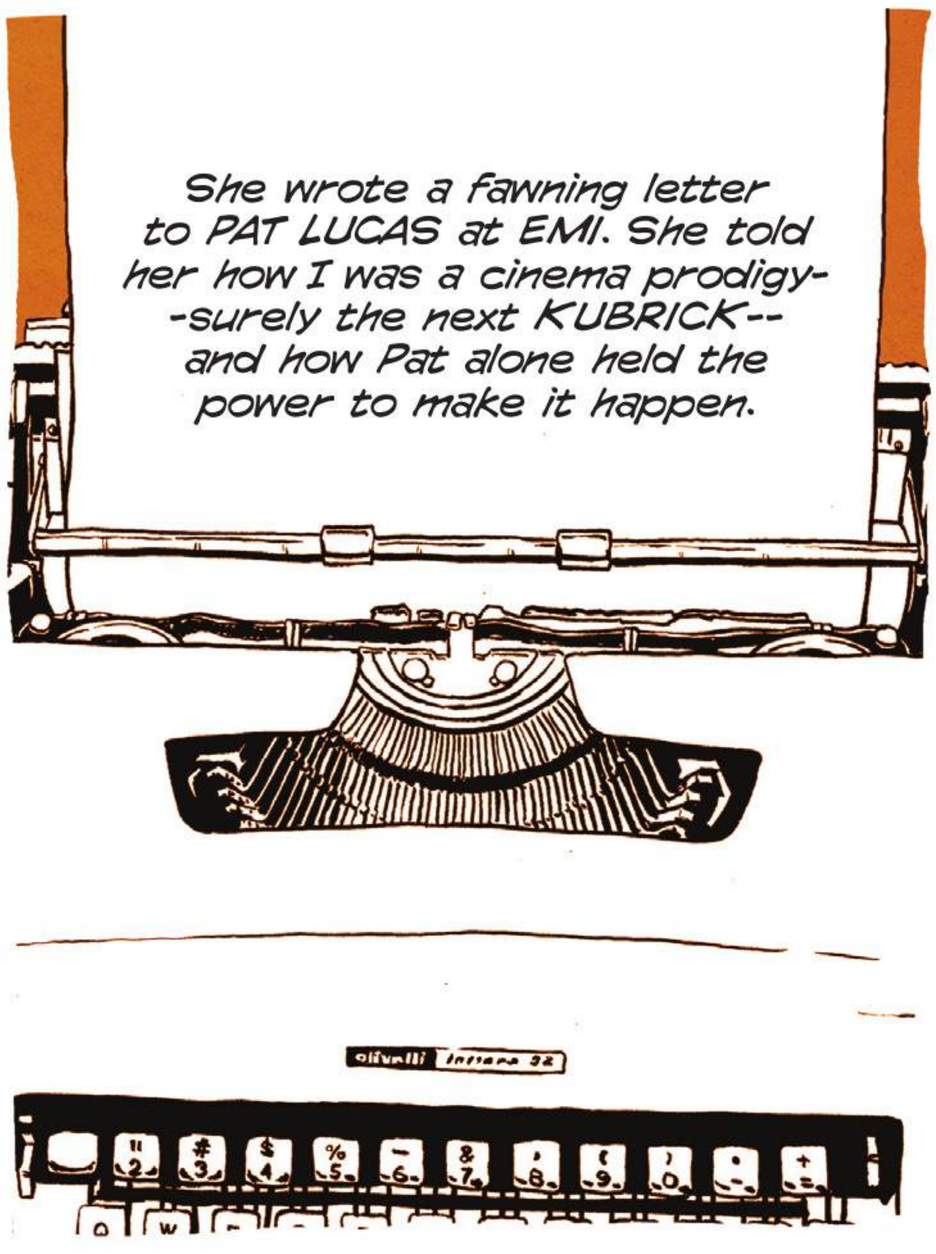
I didn't care if I had to whistle the rest of the music in the movie myself, I wanted that song.

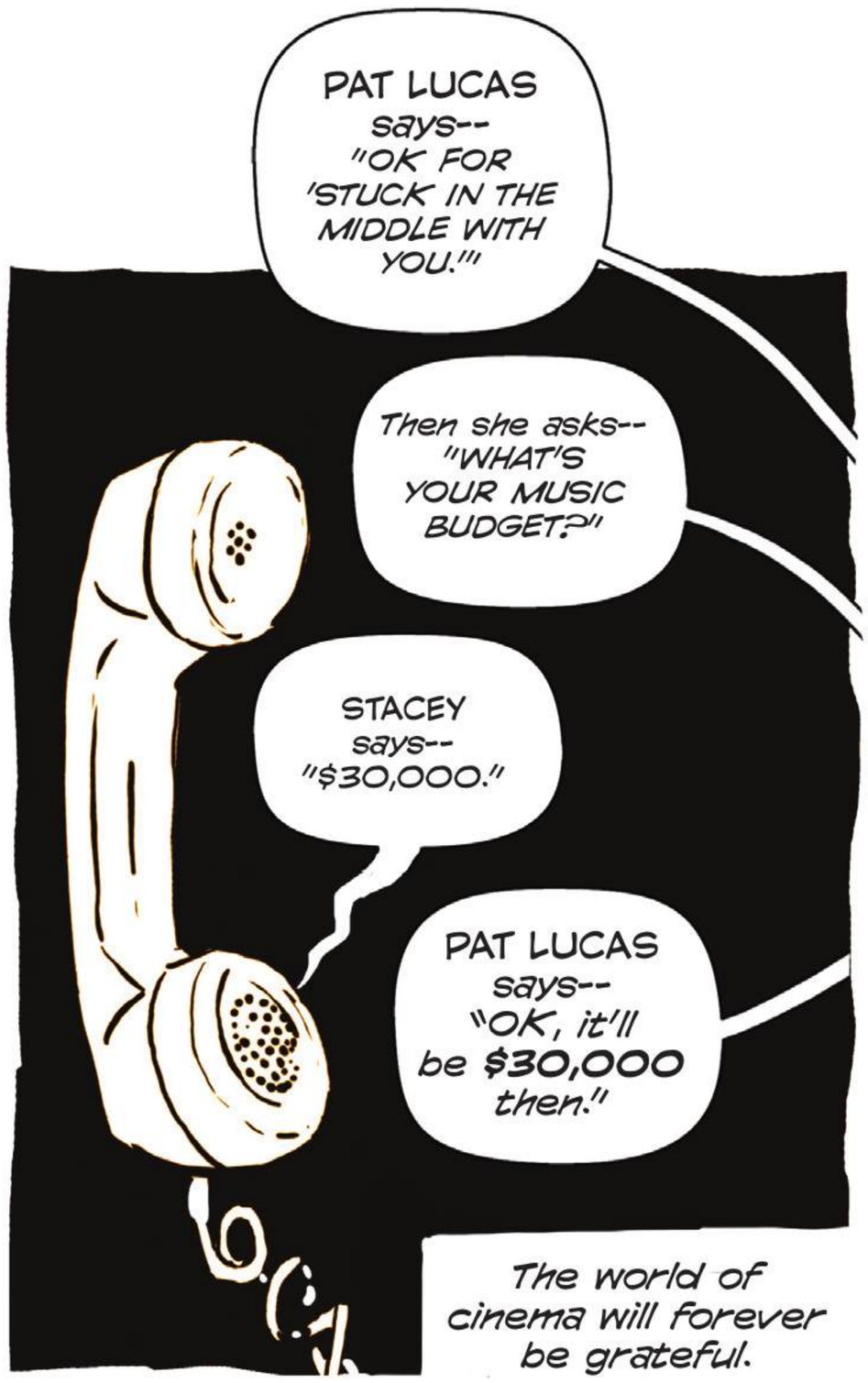


LAWRENCE, HOW MUCH DO WE HAVE FOR THE MUSIC?
$30,000.
$30,000 FOR THE SONG? ALL RIGHT, COOL.
F[redacted]! WE'RE GONNA NEED A BIGGER BOAT...
NO, THAT'S OUR WHOLE MUSIC BUDGET!

STACEY SHER (who would later become my producer for PULP FICTION and my other movies) knew exactly what to do.

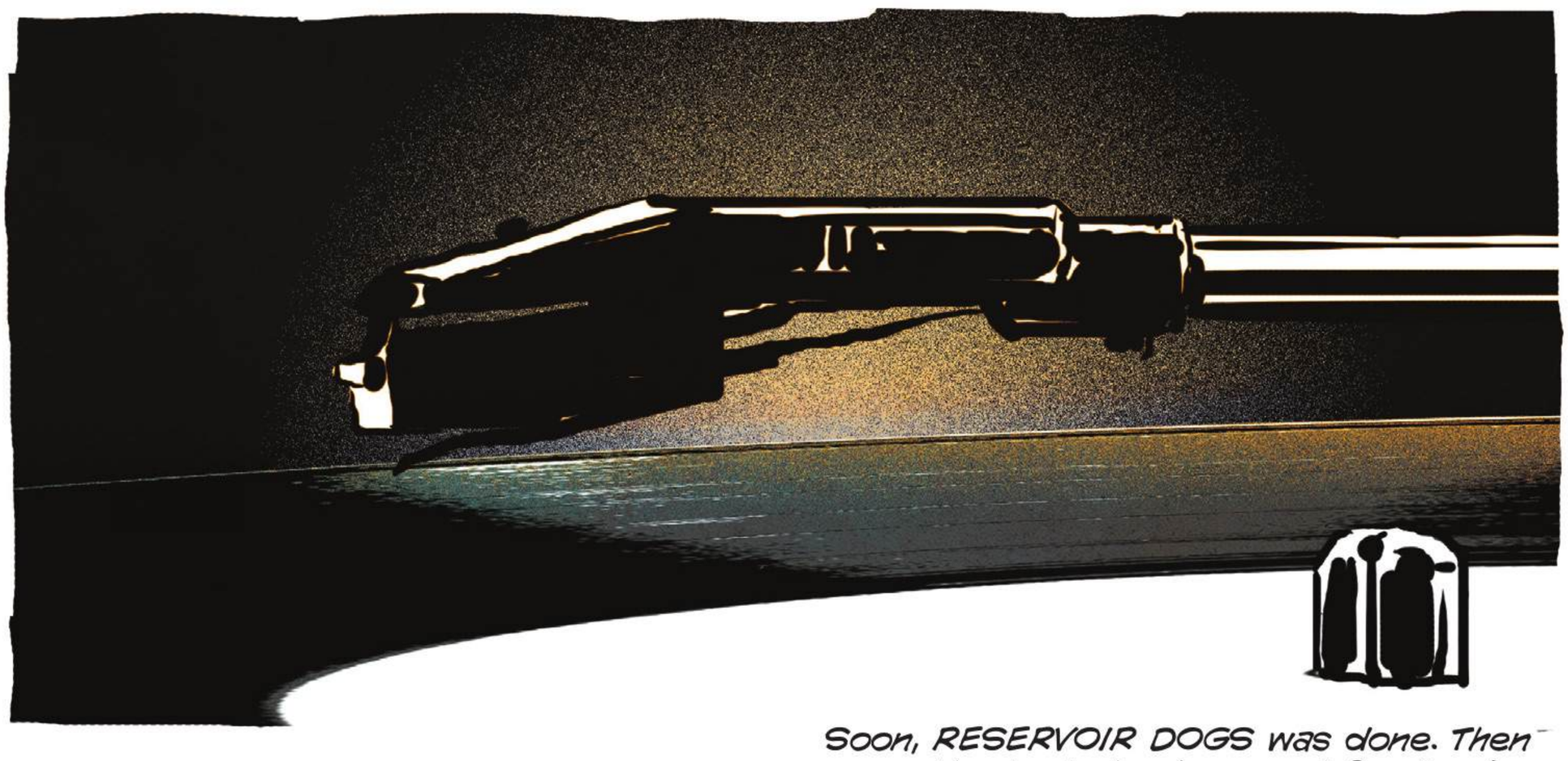
She wrote a fawning letter to PAT LUCAS at EMI. She told her how I was a cinema prodigy--surely the next KUBRICK--and how Pat alone held the power to make it happen.




PAT LUCAS says-- "OK FOR 'STUCK IN THE MIDDLE WITH YOU.'"
Then she asks-- "WHAT'S YOUR MUSIC BUDGET?"
STACEY says-- "$30,000."
PAT LUCAS says-- "OK, it'll be $30,000 then."

The world of cinema will forever be grateful.

After that, we were riding so high that we had another brilliant idea--lining up a deal for the soundtrack, which would in turn pay for the rest of the songs. That's exactly what we did, and our plan worked perfectly. The soundtrack went gangbusters.



Soon, RESERVOIR DOGS was done. Then came the test showings, and feedback was outstanding.

At one of the showings, Harvey Weinstein made an offer--he'd distribute the movie, if I cut one scene. I wondered what that could be...

After a special showing for the distributors,

MIRAMAX

wanted in. Weinstein told me--

QUENTIN, YOUR MOVIE IS *GREAT*...

(pause for effect)

...BUT YOU GOTTA CUT THE *TORTURE SCENE*.

Just remain quiet and let him finish his thought...

THE WAY IT IS, *NO WOMEN* WILL WANT TO SEE THIS.

AND NO *BROADS* MEANS NO *BOX OFFICE SMASH*.

NO.

IT'S THE MOVIE'S *MOMENT OF TRUTH*.

THE AUDIENCE NOW KNOWS *WHAT TO EXPECT*. SO THE PEOPLE WHO STAY DO SO *DELIBERATELY*.

THEY MIGHT HAVE SEEN THE WORST... OR IT *MIGHT GET WORSE YET*.

THERE'S NO WAY TO KNOW, BUT *THEY TRUST ME*.

As it turned out, this scene was my breakthrough. And there's no surprise there--it was one of the best I'd written at the time.

But Weinstein was used to getting his way in these kinds of discussions.

And this was not the response he was accustomed to.

I'VE MADE *AN HONEST MOVIE*. PEOPLE SEE THAT, AND *THAT'S WHY IT WORKS*.

(pause for effect)

(1, 2, 3, 4...)

OK, OK. *WE KEEP THE SCENE*.

BUT I WANT YOU TO *REMEMBER*...

IT WAS *MIRAMAX* WHO LEFT IT IN.

That's Weinstein for you. Everything revolves around him.

And you know what? He was right.

During our festival run, I saw people leave repeatedly right at that point... Sometimes in bunches.

Many people swore they'd seen the blade cut off the ear.

But they hadn't. That's the power of movies.

I *WON'T CUT* MY KEY SCENE.

Tension + Editing + Sound = Emotion

Weinstein did buy the movie, and he kept a close eye on me.

RESERVOIR DOGS WAS A SUCCESS.

IT WAS A HIT IN *FRANCE* AND *THE UK*.

I SPENT *THE WHOLE YEAR* SHOWING THE MOVIE AT FESTIVALS *AROUND THE WORLD*.

We were invited to Cannes and showed up as total unknowns.

After the showing, my name was on everybody's lips.

Meanwhile, in my bag was a handful of red and black pens and a notebook marked with a new title...

PULP FICTION.

PULP FICTION was born as an anthology film, with three distinct shorts. I already had the part with VIC VEGA and MIA WALLACE, and I asked TONY SCOTT if he wanted to do another.

I went on trying to interconnect the three stories. When it finally all clicked, I told TONY that this was going to be my next movie, and that I had to do it alone.

THESE DAYS, ***NOBODY*** THINKS OF *PULP FICTION* AS AN ANTHOLOGY FILM. BECAUSE ***NOBODY*** HAS EVER LINKED THREE SEPARATE STORIES LIKE THAT.

I TOOK MY INSPIRATION FROM THE TRIO OF HORROR STORIES IN MARIO BAVA'S ***BLACK SABBATH****, AND I PUSHED THE IDEA AS FAR AS I COULD.

DANNY DEVITO AND HIS PRODUCTION COMPANY GAVE ME ***A MILLION DOLLARS*** TO WRITE THE SCRIPT, AND I DOVE IN.

(* 1963.)

I'd taken a liking to traveling, and I decided to go to AMSTERDAM to finish PULP FICTION. I lived above a movie rental store.

Everyone laughed when I told them I was going to Amsterdam to work.

PULP FICTION

written & directed
by
Quentin Tarantino

stories
by
Quentin Tarantino
&
Roger Robert Avary

THREE STORIES...

ABOUT ONE STORY...

I wanted to buy ROGER AVARY'S story to make it the second act of my movie. We agreed that I would work it into the rest, and that Roger would go over it once more afterward if necessary.

There was no need.

His part had almost everything, except for why that damn watch was so important. WALKEN'S monologue at the beginning was mine.

SAMUEL JACKSON BIG SCORE!

WHEN I GOT BACK FROM AMSTERDAM, THE ***PULP FICTION*** SCREENPLAY WAS FINALLY DONE. WEINSTEIN WAS IN HEAVEN. ***BRUCE WILLIS*** AND ***UMA THURMAN*** WERE IN. AND I HAD ***SAMUEL L. JACKSON*** READ SEVERAL TIMES FOR THE ROLE OF ***JULES***. HE WAS STARTING TO GET ANTSY.

BUT THERE WAS NO QUESTION --THE ROLE WAS FOR ***HIM***. I KNEW IT. HE READ MY WORDS LIKE NO ONE ELSE COULD. HE WENT LOOKING FOR THE ***HIDDEN POETRY*** WITHIN. HIS VOICE SANG. HIS BACKGROUND IS IN THEATER, AND HE HAS A RARE INTELLIGENCE. HE HAS A ***TOTAL RESPECT*** FOR THE SCRIPT, WHICH HE KNOWS BACKWARDS AND FORWARDS.

THE ***BEST THING***-- AND THE ***WORST THING***-- THAT CAN HAPPEN TO AN ACTOR IS TO BE FACED WITH ***SAM***. THE BEST PART IS BEING ***CARRIED BY HIS ENERGY***.

THE WORST PART IS FACING HIM ***WHEN YOU DON'T KNOW YOUR LINES***. HE ***ANNIHILATES*** YOU. AND THE BIGGER YOU ARE, ***THE HARDER YOU FALL***. AFTERWARDS, BELIEVE ME, EVERYONE QUICKLY GETS UP TO SPEED. THE THING IS, SAM KNOWS HIS LINES, BUT ALSO ***EVERYONE ELSE'S***.

THE REASON I WAS DRAGGING MY FEET WAS THAT ***WEINSTEIN*** WANTED ***LAURENCE FISHBURNE*** FOR THE ROLE OF JULES. BUT I'D WRITTEN THE ROLE FOR SAM. STILL, I REALLY WANTED TO PUSH THROUGH ***JOHN TRAVOLTA*** AS ***VINCENT***, SO I HAD TO EASE OFF ON THE REST EVERY ONCE IN A WHILE, TO MAKE WEINSTEIN THINK HE WAS STILL IN CONTROL. MEANWHILE, THE FISHBURNE TEAM WAS BUSY ***LOOKING DOWN ITS NOSE*** AT US. THEY WERE LETTING US STEW, SETTING THEIR SIGHTS ON THE ROLE OF ZEUS IN ***DIE HARD 3***.

FINALLY I'D HAD ENOUGH OF WAITING AND WENT WITH ***SAM***. AS IT TURNED OUT, HE STRUCK SUCH A CHORD AS JULES THAT THE ***DIE HARD*** ROLE ENDED UP GOING TO HIM, TOO. FISHBURNE CHANGED HIS TEAM AFTER THAT, AND SEVEN YEARS LATER HIS CAREER WOULD RELAUNCH WITH ***THE MATRIX***.

SAM WAS ***MAGICAL*** IN THE ***BURGER SCENE***, PLAYING WITH THE OTHER ACTORS AND THE AUDIENCE AT THE SAME TIME. I WAS TOTALLY ***FIRED UP*** AFTER FILMING THAT SEQUENCE. I KNEW WE HAD AN INCREDIBLE MOVIE ON OUR HANDS, AND I DECIDED TO ***PUSH THE ENVELOPE*** EVEN FURTHER DURING FILMING.

I had been sure to keep one role on the side for me--that of LANCE, the dealer.

That way, I'd have the chance to act alongside JOHN and UMA. The dream.

But I knew I had to be behind the camera when MIA got jabbed.

That was the movie's key scene.

I'd also thought about playing the bartender at MARSELLUS'S club, back when I had toyed with the idea of casting PAUL CALDERÓN as Jules, rather than Sam.

But with Sam becoming the obvious choice for Jules, I offered the bartender role to PAUL, and promised to give him something bigger later on. A promise I kept with FOUR ROOMS.

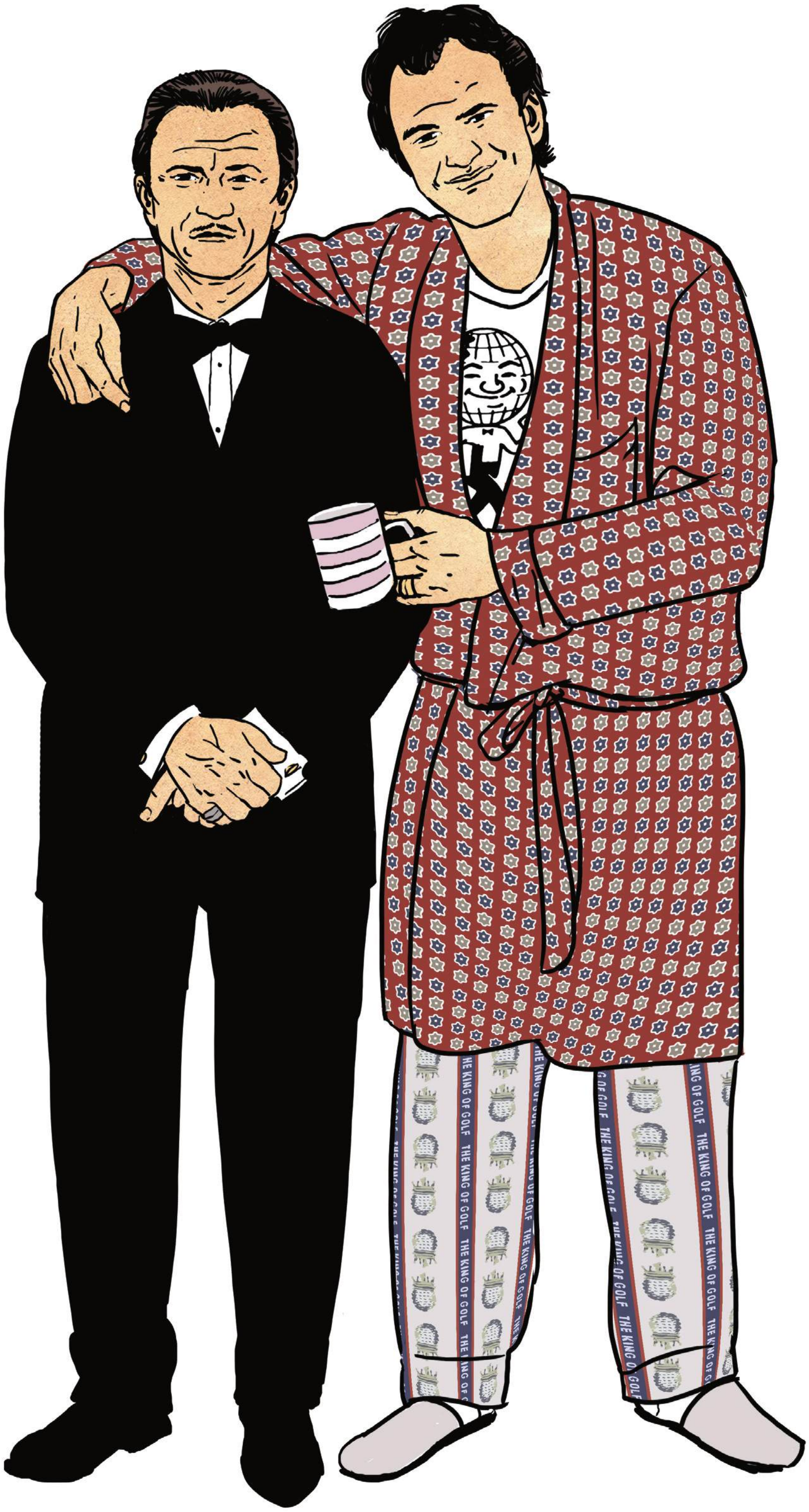
In the end, I decided to play JIMMIE, BONNIE'S husband. I wanted to act with Harvey.

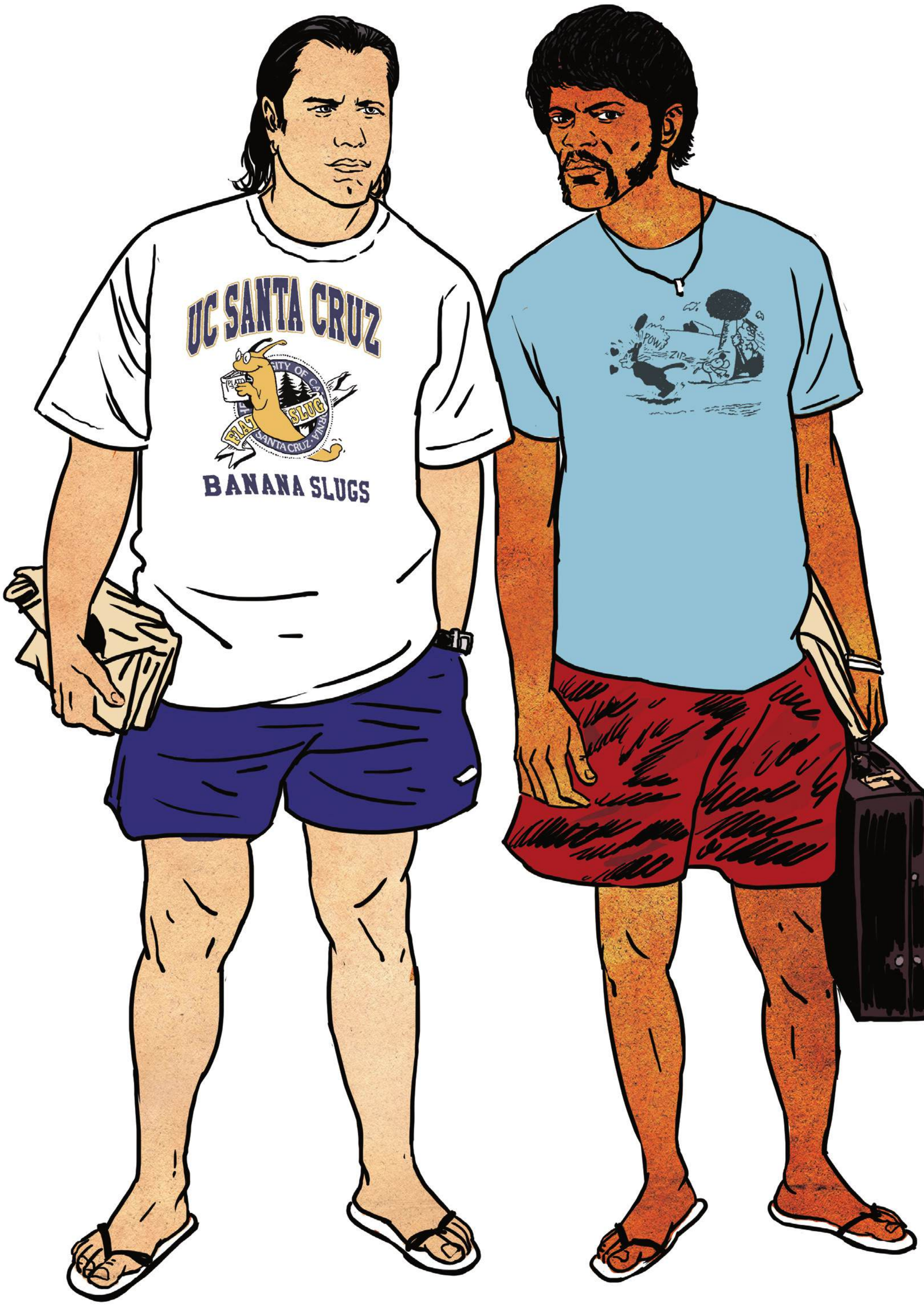
For me, Harvey was a real-life WINSTON WOLF. That's how he was with RESERVOIR DOGS, where he sorted out all our problems lickety-split as soon as he joined the team.

That put me on screen with SAM, JOHN, and HARVEY. My pal ROBERT RODRIGUEZ agreed to direct the scene, without asking to be credited. Classy move.

I had a bit of fun with the character by making JIMMIE DIMMICK a family member of MR. WHITE (LARRY DIMMICK).

You can tell he's a normal guy, but clearly he's seen a dead body before, and he can hold his own with a guy like JULES--contrary to the guys who stole MARSELLUS'S briefcase.




UC SANTA CRUZ
BANANA SLUGS
POW!
ZIP

I then had to face my hardest battle yet-- imposing my choice of JOHN . Everyone saw him as a has-been, a guy reduced to making movies of talking babies.

The thing was, all these self-styled bigwigs of cinema, who spent their time rubbing shoulders with the industry's biggest stars only to then kick them to the curb, didn't get what it meant to have a loyal fan base.

All it took was a short walk down the street to see TRAVOLTA'S popular backing. Everyone turned their heads, asked for autographs, and quoted SATURDAY NIGHT FEVER and GREASE*.

(*1977 and 1978.)

The viewing public loved him. I loved him. And I told him so. I wanted him to have the career he deserved.

John was suspicious. He was afraid it was some kind of trick.

We were having coffee. I ran down his entire filmography, right there with him. And I described to him the diner scenes from the movie.

I'm a fanboy in my own right, and a collector of movie and TV board games. Together, we played the game based on GREASE.

John finally realized just how much I wanted him for this. I told him he was incredible in BLOW OUT. I thought he was going to cry.

WEINSTEIN and his brother were against the idea and pulled back out their damn list of so-called bankable actors.

But I made it clear that if HARVEY WEINSTEIN (creative concerns were Harvey's territory-- money matters were for Bob) refused to take TRAVOLTA...

At first he thought I was bluffing.

But he soon saw that I wasn't.

He offered more money, but I had no interest in that. I already had a great contract with a special clause that gave me 40% on all VHS sales. (I called that my LUCAS clause-- he had pushed to get the biggest cut he could on any tie-in products.)

I knew the video landscape as well as anyone, and I knew my movie would be a perfect fit.

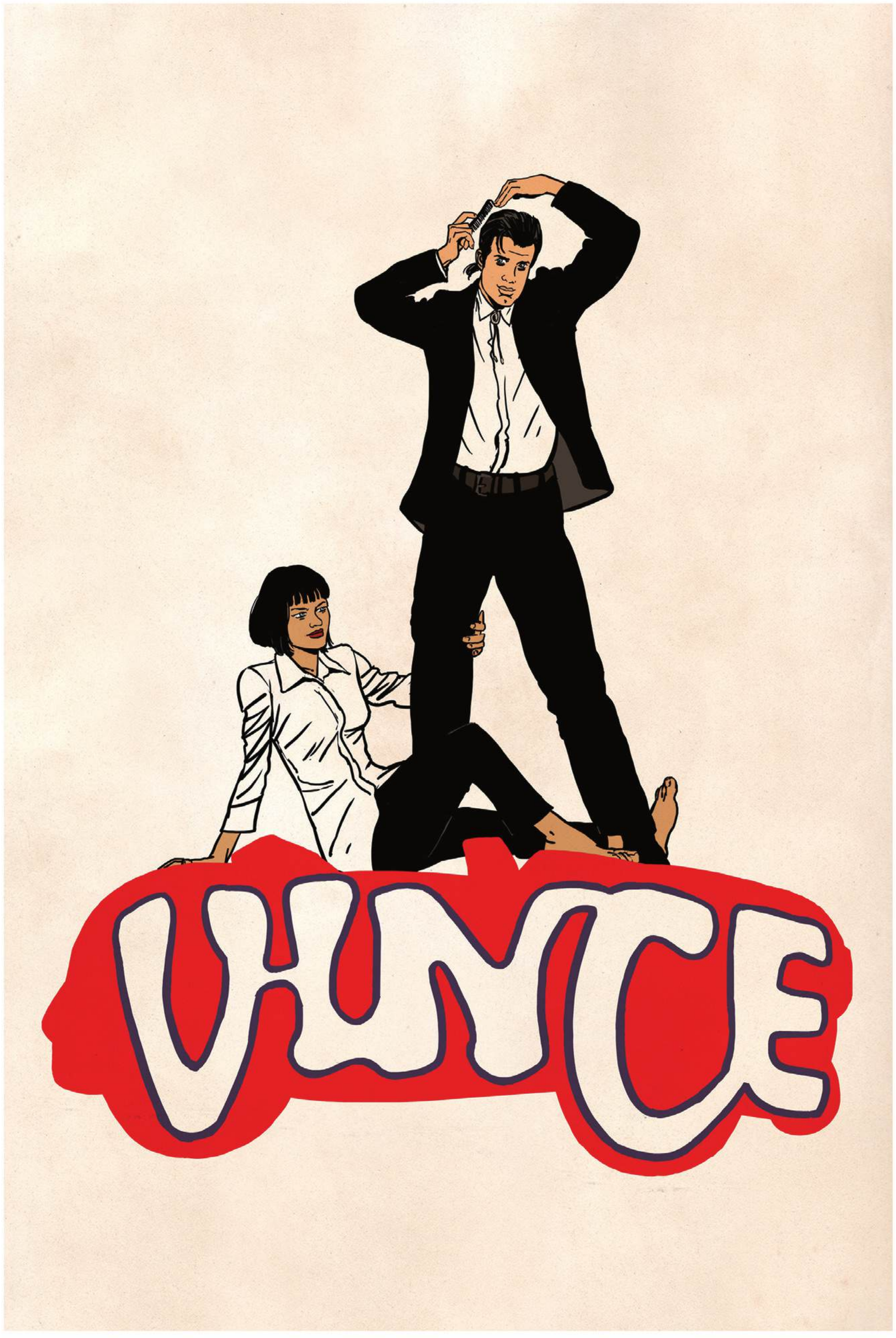
HARVEY looked over at his brother, in a sweat. BOB frowned in disapproval. But HARVEY caved.

Naturally, when the reviews rolled in, raving about TRAVOLTA'S performance, he was quick to claim credit for the casting choice. I let him have his glory.

When it came time for JOHN to dance with MIA, he was on cloud nine.

He knew his fans would be in ecstasy as they watched him twist.

And that's exactly what happened. I saw it with my own eyes. During one showing, Pedro Almodovar was seated next to me, along with Antonio Banderas. Suddenly he stood, gripping Antonio's arm. "He's gonna dance! Travolta's gonna dance! Quentin, you made Travolta dance! This is the best movie in the world.



I'd told John that I wanted him to move like ADAM WEST in BATMAN. For Uma, I wanted her to dance like DUCHESS in THE ARISTOCATS.

And the whole thing takes its inspiration from the dance scene in 8½ by FELLINI.

For me, it was bliss. Bliss so pure it had to be illegal. If the audience felt only a quarter of that, the scene would be a success.

PULP FICTION BEGINS WITH *HONEY BUNNY* AND *PUMPKIN* HOLDING UP A DINER.

IN *TRUE ROMANCE*, IT WAS *CLARENCE* AND *ALABAMA* WHO WANTED TO ROB THE RESTAURANT AFTER LOSING THE MONEY FROM THE *DRUG DEAL*.

IF THE PRODUCTION OF THAT MOVIE HAD BEGUN EARLIER, I COULD HAVE ACTUALLY USED *CLARENCE* AND *ALABAMA* AND CONNECTED THE TWO MOVIES IN THE *TARANTINO-VERSE*, LIKE I TRY TO DO WITH ALL MY MOVIES.

IN FACT, *VIC VEGA* WAS SUPPOSED TO RETURN FOR *PULP FICTION*, BUT *MICHAEL MADSEN* BROKE MY HEART IN CHOOSING TO DO *WYATT EARP* INSTEAD, WITH *KEVIN COSTNER*.

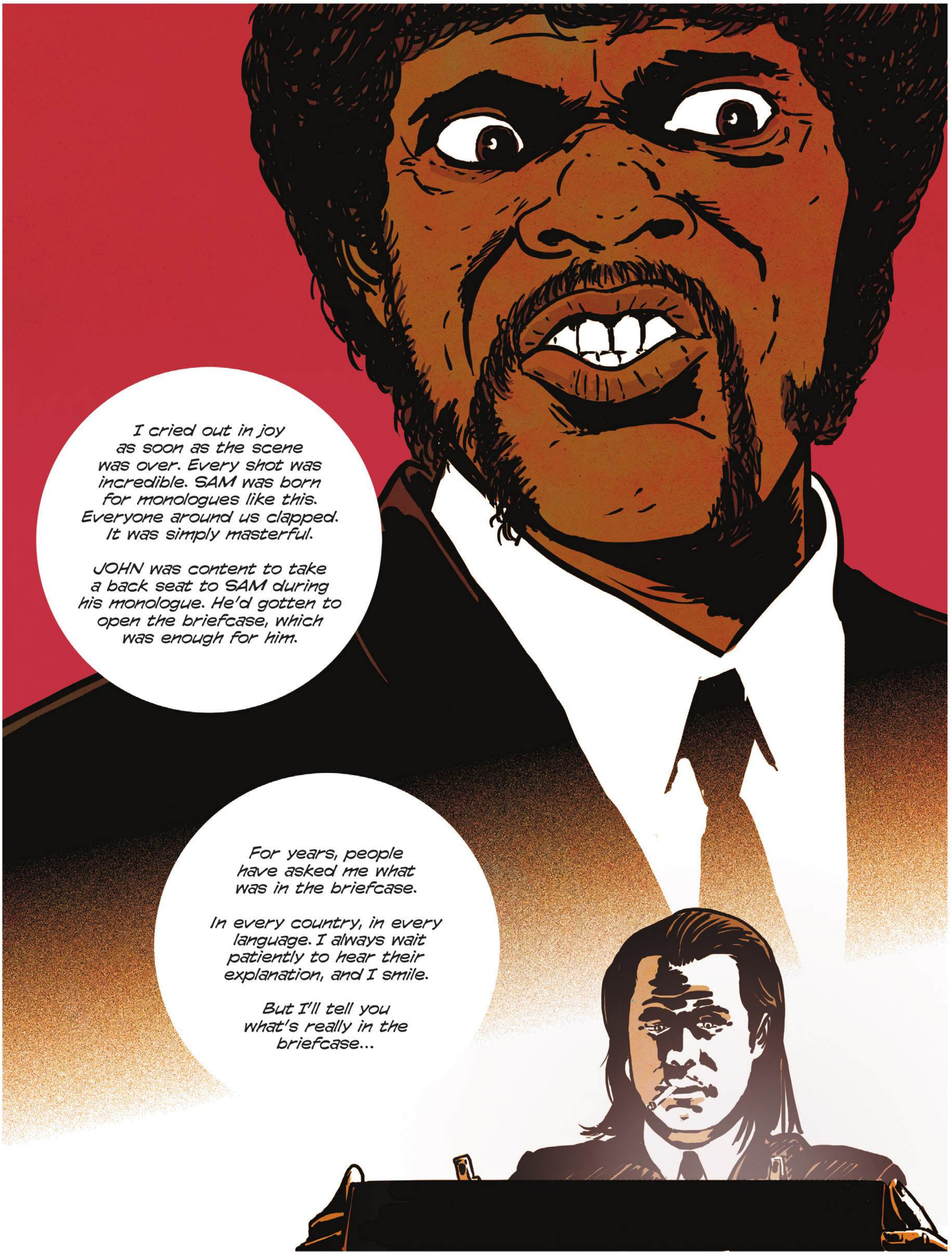
SO I DECIDED TO CREATE A NEW CHARACTER-- *VINCENT VEGA*, *VIC'S* BROTHER, WHO WAS IN *AMSTERDAM* DURING VIC'S ILL-FATED *JEWELRY HEIST*.

I LOVED THE IDEA SO MUCH THAT I STARTED TO WRITE A NEW SCREENPLAY BRINGING THE TWO BROTHERS TOGETHER--*DOUBLE V VEGA*. BUT JOHN AND MICHAEL WERE NEVER AVAILABLE AT THE SAME TIME.

MICHAEL HAD A FAMILY TO FEED, SO HE WORKED NONSTOP. *JOHN*, ON THE OTHER HAND, WAS NOW SUCH A HOT TICKET AGAIN THAT I COULDN'T EVEN REACH HIM.

YET ANOTHER SCRIPT HEADED FOR *LOST MOVIE HEAVEN*, THAT MAGICAL PLACE OF *FERTILE IDEAS* AND *ENDLESS EXCUSES*.

MEANWHILE, THE *PULP FICTION* SHOOT WAS GOING JUST HOW I WANTED. THEN CAME THE DAY WE DID *JULES'S* LEGENDARY MONOLOGUE-- *EZEKIEL 25:17*.


I cried out in joy as soon as the scene was over. Every shot was incredible. SAM was born for monologues like this. Everyone around us clapped. It was simply masterful.
JOHN was content to take a back seat to SAM during his monologue. He'd gotten to open the briefcase, which was enough for him.
For years, people have asked me what was in the briefcase.
In every country, in every language. I always wait patiently to hear their explanation, and I smile.
But I'll tell you what's really in the briefcase...

UMA

AFTER ROBERT STEWART SHERRIFFS

In Sanskrit, 'Uma' means "goddess of splendor and light." Yep, I'd say her parents made the right call.

UMA was afraid of depicting violence and drugs on-screen. She was worried about glorifying such things.

I tried to reassure her by saying that if somebody wanted to end their night with a shot of adrenaline in their chest, there was nothing we could do about it.

It's like the people who wanted to be coke dealers after watching SCARFACE.

Clearly we were not watching the same movie!

I explained to UMA how the close-up of VINCE preparing a heroin fix provides the perfect parallel to the adrenaline shot later on.

This sequence was inspired by a Swedish movie I saw in AMSTERDAM called THRILLER--A CRUEL PICTURE*, starring the incredible CHRISTINA LINDBERG.

(* 1973.)

That had to be one of the most violent RAPE-REVENGE films ever made.

UMA refused to watch it, but it did give us an idea for another movie.

We spent a long time talking about it. Our working title was THE BRIDE, and we promised to make it together someday.

THE SCENE WITH THE *ADRENALINE SHOT* IN THE HEART...

...WAS INSPIRED BY A DOCUMENTARY BY *MARTIN SCORSESE*.

AMERICAN BOY--A PROFILE OF STEVEN PRINCE.

If you don't know who he is, remember the gun salesman in TAXi DRIVER.

He's just like that in real life.

PICASSO SAID --"I DON'T DO HOMAGES. I SIMPLY STEAL, AND TRY TO MAKE IT BETTER. IF I'M CAUGHT, ONLY THEN DOES IT BECOME AN HOMAGE."

And to that I would add OMAR LITTLE'S famous line from THE WIRE-- "YOU COME AT THE KING, YOU BEST NOT MISS."

HOW WAS YOUR NIGHT ?

HOW WAS YOUR DAY ?

PULP FICTION WON THE OSCAR FOR *BEST ORIGINAL SCREENPLAY* THE NIGHT OF QUENTIN'S 32ND BIRTHDAY.

IT SEEMS THAT THE TITLE OF *MY BEST FRIEND'S BIRTHDAY* WAS PROPHETIC.

JUST *THREE YEARS AGO*, NOBODY GAVE Q AND ME THE TIME OF DAY.

NOW, HE'S *BELOVED*. WHEREAS IF I'M LUCKY, I GET A MINOR MENTION IN THE MEDIA... WITH MY NAME *MISSPELLED*.

Q THOUGHT I WAS BEING *BITTER*. BUT IT'S NOT SO SIMPLE.

LATER, HE HELPED ME OUT WITH *KILLING ZOE*, COMING ON AS EXECUTIVE PRODUCER.

AND THEN WE *PARTED WAYS*...

I won the PALME D'OR at the Cannes Film Festival.

When DIRTY HARRY gave it to me, I was ecstatic.

A heckler cried out in protest, and I responded in the most dignified way possible, when someone comes along and tries to blow out your birthday candles with a fart.

The audience burst into laughter. They loved me. Finally.

F[redacted] YOU.

I'd become a Hollywood attraction.

I'd become an adjective. A selling point.

All the scripts that I couldn't even get an intern to read. Now, the producers were the ones knocking on my door.

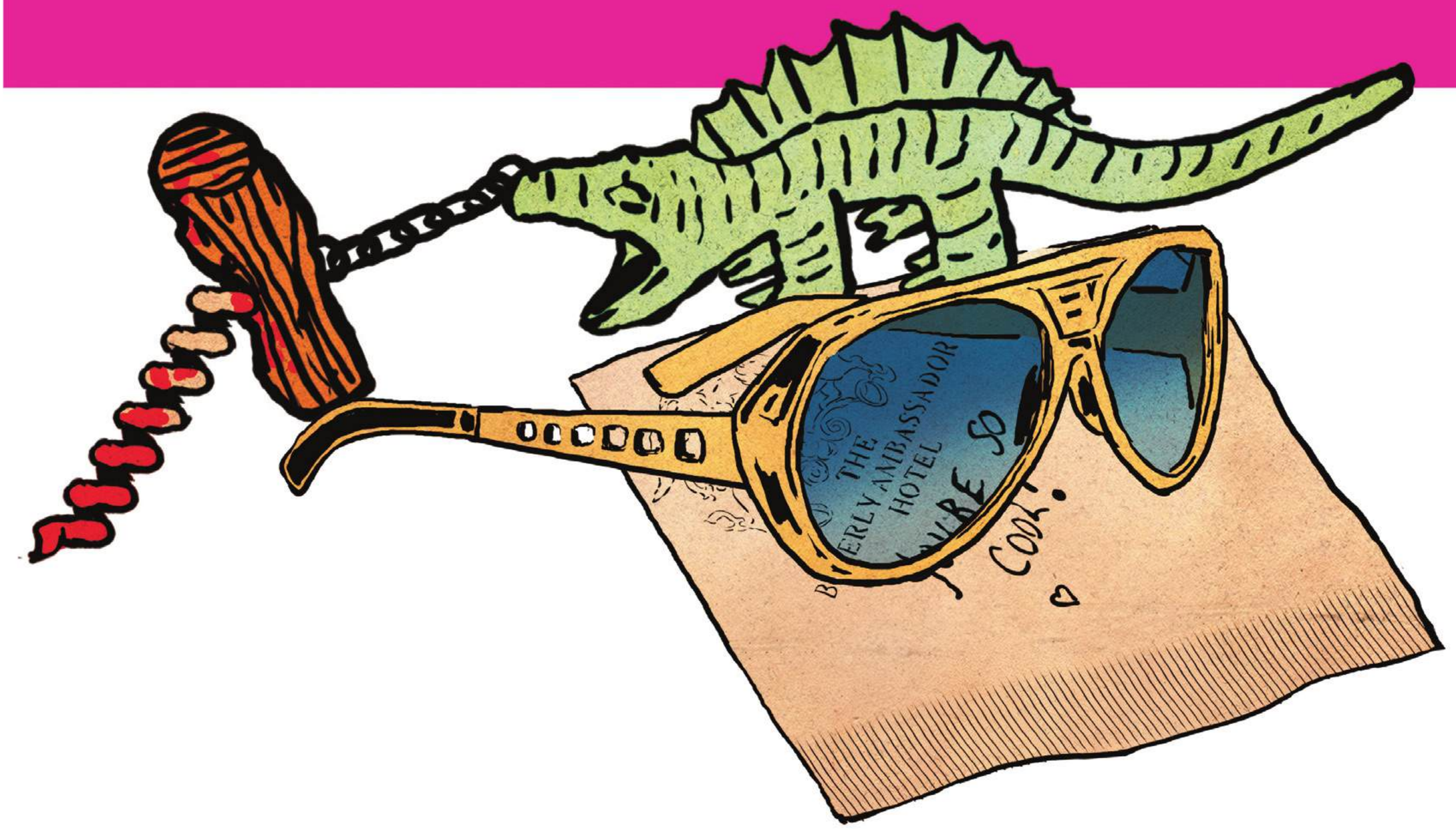
TAKE THIS AND MAKE MY DAY, PUNK.

Chapter Three

You're So Cool

"I've been accused of vulgarity. I say that's bullshit."

- MEL BROOKS



Haaaappy Birth... day to you.

Haaaappy Birth... day to you.

THEN F[redacted] TONY SCOTT *CHANGED MY ENDING.*

F[redacted]! *WHO DOES HE TAKE HIMSELF FOR?*

WELL, I MEAN, IT'S *TONY SCOTT.*

OH, SHUT UP.

It was the success of RESERVOIR DOGS that allowed us to finance TRUE ROMANCE.

I had written the screenplay for myself. To make my first movie, and to play CLARENCE.

It would've been an easy role. CLARENCE was me--if I'd had friends with enough money to hire a call girl for my birthday.

In retrospect, maybe I shouldn't have hit them all up for MY BEST FRIEND'S BIRTHDAY. Maybe then I'd have gotten a special present.

TONY SCOTT only made two major changes to my script. But they were a doozy.

Apart from the ending, TONY also switched to a linear plotline. The idea had been to start the movie with the scene where CLARENCE fights with DREXL, and then brings back what he takes to be ALABAMA'S things, but which turns out to be a suitcase full of COKE.

Then they go see CLARENCE'S father (DENNIS HOPPER). And they flee. VINCENZO COCCOTTI (WALKEN) then has a stern chat with CLARENCE'S father. That was the best scene I'd ever written at the time.

Then we learn how CLARENCE and ALABAMA met.

At that point, the audience doesn't know anything about the characters and gradually discovers the complexity of the story.

Then comes the hilarious arrest of the producer's assistant and his deal with the FBI.

And suddenly the audience knows more--much more--than the characters, and the tension is at its peak. That's why my version is infinitely better.

Act I--
We know nothing about them.

Act II--
We know as much as they do.

Act III--
We know more than they do.

I had drawn inspiration from one of my favorite movies, LADY SNOWBLOOD, which has a similar structure, if a bit simpler.

I could either have a spat with TONY to try to get him to put the plot back the way it was--without any guarantee of success--or I could let it go. And I decided to let it go. I didn't want a spat with TONY, he's too good of a guy.

Despite his changes, I'm very proud of the film. One reviewer described it as "the cinematic equivalent of cocaine-flavored bubble-gum."

That sums it up perfectly.

Robert Rodriguez's EL MARIACHI came out the same year as RESERVOIR DOGS. We spent our time going around to film festivals together, taking part in panels about violence in the movies in the 1990s. It was only 1992, but in the eyes of the industry, much blood had already been spilled. We were with the guys from MAN BITES DOG and ROMPER STOMPER.

One night, at the MARQUIS theater in Austin, Texas, three of our movies were playing at the same time--EL MARIACHI, RESERVOIR DOGS, and MAN BITES DOG. Robert took a picture of it, which is still hanging on my fridge.

With a guitar in his hand and a price he wasn't looking for trouble.
But trouble came looking for him
EL MARIACHI
The remarkable debut film from director Robert Rodriguez.
COLUMBIA PICTURES
LOS HOODLUMS
ROBERT RODRIGUEZ
"EL MARIACHI"
CARLOS GALLARDO
CONSUELO GÓMEZ
PETER MARQUARDT
ELIZABETH ANTILLAN
CARMEN M. DE GALLARDO
ROBERT RODRIGUEZ
CARLOS GALLARDO
ROBERT RODRIGUEZ
COLUMBIA PICTURES
Five Total Strangers
Team Up For The Perfect Crime.
They Don't Know Each Other's Name.
But They've Got Each Other's Number.
RESERVOIR DOGS
HARVEY KEITEL
TIM ROTH
CHRIS PENN
STEVE BUSCEMI
LAWRENCE TIERNEY
AND MICHAEL MADSEN
A MIRAMAX FILMS PRESENTS LIVE ENTERTAINMENT PRESENTS LAWRENCE BENDER PRODUCTION
MONTE HELLMAN RICHARD N. GLADSTEIN QUENTIN TARANTINO
HARVEY KEITEL TIM ROTH CHRIS PENN STEVE BUSCEMI LAWRENCE TIERNEY MICHAEL MADSEN "RESERVOIR DOGS"
KARYN RACHMAN BETSY HEIMANN
SALLY MENKE DAVID MASCO ANDRZEJ SEKULA HARVEY KEITEL RICHARD N. GLADSTEIN RONNA B. WALLACE MONTE HELLMAN
LAWRENCE BENDER QUENTIN TARANTINO
LIVE
MCA
MIRAMAX
'VERY FUNNY, VERY VIOLENT, VERY SHARP"
"OFF-BEAT, DARKLY HILARIOUS PORTRAIT OF A HITMAN!... PROVIDES CLEVER PATTER WITH ITS SPLATTER"
"BITTERLY, EXPLOSIVELY, BRUTALLY, MORBIDLY, FUNNY!"
"DELICIOUSLY DEPRAVED"
"ONE OF THE MOST FEROCIOUSLY DISTURBING FILMS EVER MADE... A SEARING SCABROUS BLACK COMEDY"
MAN BITES DOG
a killer comedy
INTERNATIONAL CRITICS PRIZE
FRENCH CRITICS PRIZE
SPECIAL JURY PRIZE
CANNES '92
RESTRICTED TO ADULTS
18 YEARS AND OVER
HIGH LEVEL VIOLENCE

ROBERT IS A CLEVER GUY, FULL OF IDEAS. HE KNOWS HOW TO LEARN FROM HIS MISTAKES, AND WHEN HE DOES HIT THE MARK, HE TAKES FULL ADVANTAGE TO PROPEL HIMSELF FORWARD. AS SOON AS HE BROUGHT IN SOME MONEY, HE REINVESTED IN HIS PROJECTS TO SECURE HIS INDEPENDENCE. AND HE STARTED A STUDIO EARLY ON IN ORDER TO COMPOSE HIS OWN MUSIC.
HE ALSO CREATED HIS OWN COMPANY TO DO THE DIGITAL SPECIAL EFFECTS FOR HIS MOVIES. WITH HIM ALREADY HOLDING THE MOVIE CAMERA, USING HIS OWN STEADICAM, AND DOING HIS OWN EDITING, ALL IT WOULD TAKE IS A BIT OF ACTING ON THE SIDE AND YOU'D HAVE TO GO ALL THE WAY BACK TO CHARLIE CHAPLIN TO FIND SOMEONE OF ROBERT'S TALENT.
WHEN HE WAS FIRST STARTING OUT, HE NEEDED TO COME UP WITH $7,000 TO MAKE HIS DEBUT MOVIE, EL MARIACHI. HE SCRAPED THE MONEY TOGETHER BY BECOMING A GUINEA PIG FOR SCIENTIFIC RESEARCH.

AS A TEST SUBJECT, I TRIED A DRUG MEANT TO *ACCELERATE HEALING*.

THOSE BASTARDS WERE TRYING TO MAKE THEIR OWN *WOLVERINE*.

MY JOB WAS SIMPLE. I HAD TO LET THEM *CUT MY SKIN*, THEN TAKE THE DRUG AND WAIT AND SEE.

I STILL HAVE THE SCARS. *A TON OF THEM*.

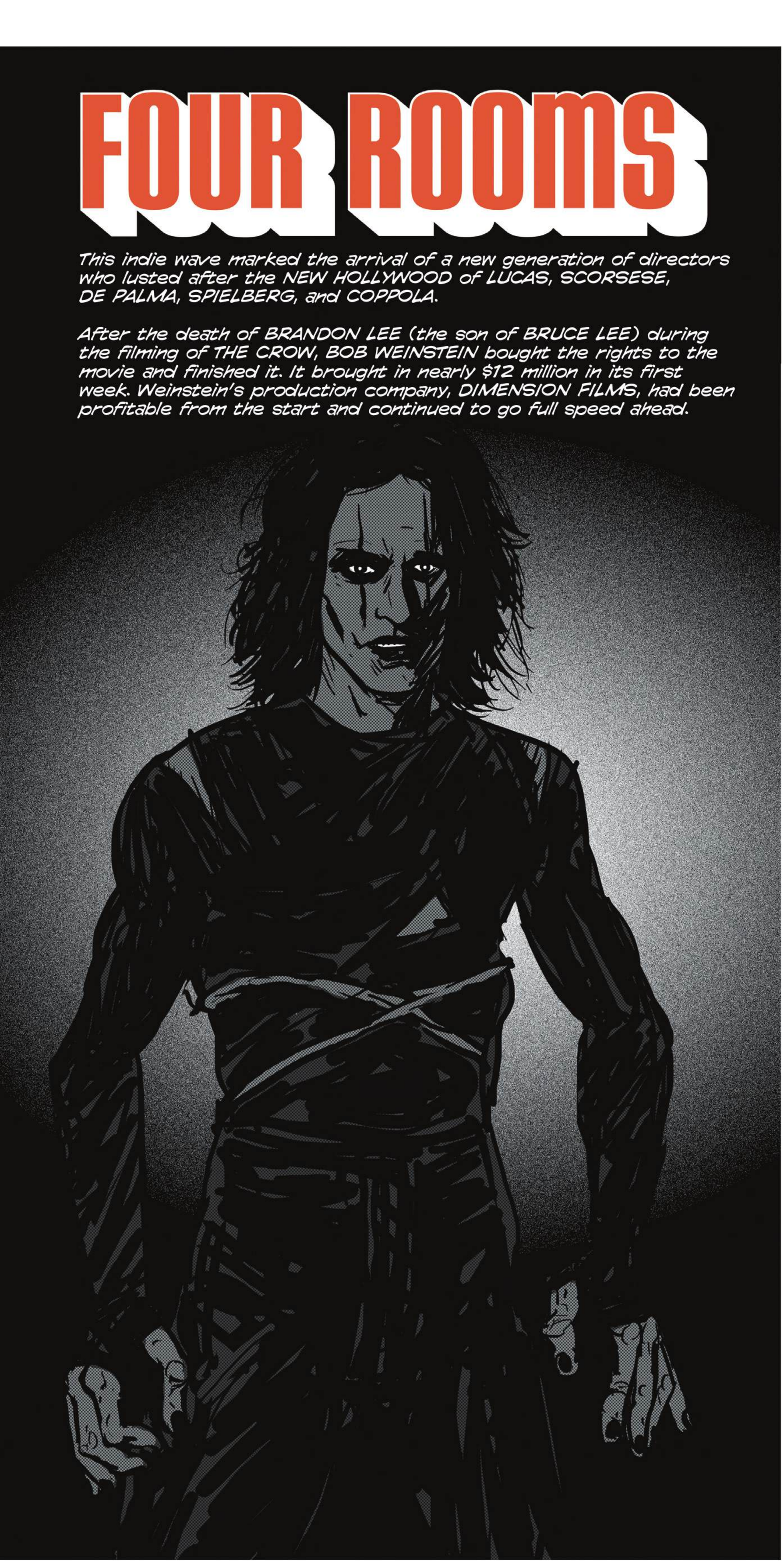
ROBERT MANAGED TO GET EVERYONE TO WORK FOR FREE, EXCEPT FOR THE *BABE IN THE BIKINI* WITH THE BIG BOSS. ALL OF THEM WENT ON TO WORK WITH ROBERT ON OTHER PROJECTS, EXCEPT FOR HER.

WHEN HE NEEDED A BOMBSHELL FOR *DESPERADO*, HE WENT WITH *SALMA HAYEK* INSTEAD.

FOUR ROOMS

This indie wave marked the arrival of a new generation of directors who lusted after the NEW HOLLYWOOD of LUCAS, SCORSESE, DE PALMA, SPIELBERG, and COPPOLA.

After the death of BRANDON LEE (the son of BRUCE LEE) during the filming of THE CROW, BOB WEINSTEIN bought the rights to the movie and finished it. It brought in nearly $12 million in its first week. Weinstein's production company, DIMENSION FILMS, had been profitable from the start and continued to go full speed ahead.



The other WEINSTEIN was busy making sure I didn't seek greener pastures elsewhere. He was anxious to keep me happy with them.

Even if that meant going along with my every whim. Maybe there would be some money to make along the way, after all.

That's how FOUR ROOMS was born.

As the new wave of indie filmmakers, we spent our time carousing together at film festivals. So it was only natural that we would decide to make a movie together, too. Exploiting my name, naturally.

Of course, what had to happen happened. When you work with your friends, the clash with the realities of the business can be harsh.

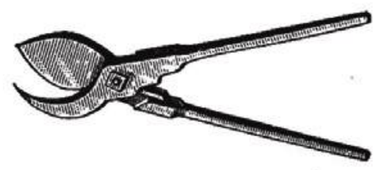
Everyone likes to think they're on the same footing, but capitalism doesn't work that way. And neither does Hollywood.

Allison Anders and Alexandre Rockwell soon wondered why Quentin had such a big set.

And why he had such a long short film.

Robert was smarter about it. He saw his short as a business card he could use to haul in other projects.

In the end, the movie revealed only one thing--the immense comic talent of TIM ROTH.



Weinstein was deserving of his nickname--HARVEY SCISSORHANDS. He often made severe cuts to the movies he produced, without the director's approval (even those who thought they had the final cut).

And when you slice up Bernardo Bertolucci, you sure as hell don't care about the indie guys.

He ended up cutting 30 minutes off FOUR ROOMS. Mainly Allison and Alexandre's parts.

This time, the final product was received poorly by critics and viewers.

But ROBERT acquitted himself well, and DESPERADO made a splash as well, coming out the same year.

He was the perfect candidate for FROM DUSK TILL DAWN.

TITTY TWISTER

FROM DUSK TILL DAWN

WITH THIS ONE WE REALLY LIVED IT UP. I WAS THRILLED TO PLAY ***RICHIE GECKO*** ALONGSIDE GEORGE CLOONEY, JULIETTE LEWIS, AND ESPECIALLY ***HARVEY KEITEL***.

WE HAD ***ROBERT*** AT THE HELM, AND WERE ALSO JOINED BY DANNY TREJO, CHEECH MARIN (IN THREE ROLES), AND SALMA HAYEK.

I'D ALWAYS WANTED TO ***DIE ON-SCREEN***, AND ***THE MORE BLOOD THE BETTER*** AS FAR AS I WAS CONCERNED.

Once again, ROBERT showed his prowess. If in this NEW HOLLYWOOD of ours I was SCORSESE, then ROBERT was LUCAS or COPPOLA. He wanted to control every aspect of his work.

He took charge of the entire chain of production, acting as ***writer, director, editor,*** *and even* ***composer*** *for his movies. No one had done that since JOHN CARPENTER.*

MY AIM IS SIMPLE-- TO MAKE GOOD OLD B MOVIES THAT *MAKE MONEY*, AND TO *HAVE FUN* IN THE PROCESS.

THAT MEANS *SEXY LADIES*, ACTION, HUMOR, AND *LOTS OF BLOOD*.

QUENTIN WAS THE FIRST ONE I CAST FOR THE MOVIE. THEN WE CALLED *HARVEY KEITEL*.

NOBODY BELIEVED IN *QUENTIN'S ACTING CHOPS*, BUT I HAD FAITH. HE'D ACTED OUT *EVERY SINGLE ROLE* WHILE READING ME THE SCRIPT. I KNEW WHAT HE COULD DO.

FROM DUSK TILL DAWN was perfect for B movie fans. Robert and I filled it with references to our favorites of the genre, and we even cast some of our idols.

WE FIRST WENT FOR *TOM SAVINI* AND *FRED WILLIAMSON*. BOTH ARE LEGENDS, AND *KNB* OUTDID THEMSELVES WITH THEIR MAKEUP.

TOM AND *FRED* ARE LIKE *JOHN WAYNE*. NO NEED FOR INTRODUCTIONS.

TOM SAVINI IS THE ONLY GUY WHO CAN BE CALLED "*SEX MACHINE*" AND YOU SAY, *YEAH, THAT SOUNDS ABOUT RIGHT*.

YOU KNOW THESE GUYS AREN'T GONNA BE *YOGA TEACHERS*.

I love SERGIO LEONE'S movies, with their drawn-out beginnings.

In FROM DUSK TILL DAWN, the movie opens with MICHAEL PARKS, as Texas Ranger EARL McGRAW.

He is far and away my favorite actor in the entire world. We follow him for six whole minutes, until we almost start to think that this is his movie. Then the STEADICAM pans right, and...

BOOM

We discover brothers SETH and RICHARD GECKO and the two girls they're holding hostage.

It's the movie's first big twist... and it's only the beginning.

EARL McGRAW is one of the most important characters of the TCU* because he provides the link between the four movies he appears in.

In chronological order, he appears in--
KILL BILL VOL. 1
DEATH PROOF
PLANET TERROR
FROM DUSK TILL DAWN

He's the character that connects all of the MOVIE-MOVIES of the TCU.

* TCU--**Tarantino Cinematic Universe**. This is composed of the REALER THAN REAL universe (the real world, basically) and MOVIE-MOVIES (which my characters can go see at the theater).

REALER THAN REAL -> RESERVOIR DOGS, PULP FICTION, TRUE ROMANCE, THE HATEFUL EIGHT, and ONCE UPON A TIME... IN HOLLYWOOD.
MOVIE-MOVIES -> FROM DUSK TILL DAWN, KILL BILL, DEATH PROOF, DJANGO UNCHAINED, INGLOURIOUS BASTERDS.
MOVIE-MOVIES (in the world of **ELMORE LEONARD**) -> JACKIE BROWN.

JULIETTE LEWIS had read TRUE ROMANCE, but she'd already agreed to do KALIFORNIA with her then-boyfriend, BRAD PITT.

BRAD did accept a small role with us though, and JULIETTE saw what she was missing.

So she said yes to NATURAL BORN KILLERS and FROM DUSK TILL DAWN.

She was drastically over-qualified for an indie horror movie like ours.

I wrote new scenes just for her. We had to have her.

Whenever you have a duo on-screen, there's always one who takes the lead and the other who becomes his little doggy.

That was certainly the case here. And I realized that once we were seated around the table at the TITTY TWISTER, I barely spoke.

But I'd prepared a sultry dance scene with SALMA HAYEK and a bottle of whiskey. MAMACITA, that dance had such an impact that afterwards, you couldn't go into a bar or club on either side of the border without seeing girls pouring liquor down their legs into the mouths of their expectant clients.

I don't know if you've ever seen an actor beg to take another character's place, but you should've seen GEORGE when he glimpsed SALMA'S getup.

Later on, though, the tables were turned when SALMA had her snake makeup on. She got a good laugh out of that. She was used to being the center of attention, and suddenly no one would talk to her. Despite the fact she was still in her bikini!

IF BLACK PEOPLE HAVE *BLAXPLOITATION*, WHY CAN'T MEXICANS HAVE *MEXPLOITATION*?

I COULD CLEARLY SEE THERE WEREN'T ENOUGH *MEXICAN ACTORS* IN HOLLYWOOD TO FILL A CAST.

SO I WANTED TO CREATE A *NEW GENERATION*. *ANTONIO BANDERAS* AND *SALMA HAYEK* BECAME MAJOR STARS, AND THEIR NAMES WERE ENOUGH TO GET A MOVIE OFF THE GROUND.

THAT HADN'T HAPPENED SINCE *DOLORES DEL RIO*, 50 YEARS BEFORE. NO NEED TO SAY THANK YOU. JUST BE SURE TO SEND A FEW PROJECTS MY WAY IF THINGS EVER GO BADLY FOR ME.*

WE HAD A BIG DECISION TO MAKE IN CASTING THE LEAD ROLE-- *SETH GECKO*. HE HAD TO JIVE WITH *QUENTIN*, BUT HE ALSO NEEDED TO LOOK CREDIBLE IN FACING DOWN *HARVEY KEITEL*. THAT WAS THE MAIN CHALLENGE.

QUENTIN WAS A BIG FAN OF *E.R.* AND HAD EVEN DIRECTED AN EPISODE. SO I PROPOSED *GEORGE CLOONEY*, WHO PLAYED DR. DOUG ROSS ON THE SHOW.

(* *He's in the clear for now, working recently on the STAR WARS franchise.)*

GEORGE, I'M GOING TO MAKE YOU INTO AN *ACTION STAR*. IN *E.R.*, WE SEE YOU FROM AFAR, HEAD DOWN, AND *EVERYONE LOVES YOU*.

HERE, IT'LL BE ALMOST NOTHING BUT *LOW-ANGLE SHOTS*, WHERE YOU GET TO DELIVER THE *COOLEST LINES* DIRECTLY TO THE AUDIENCE.

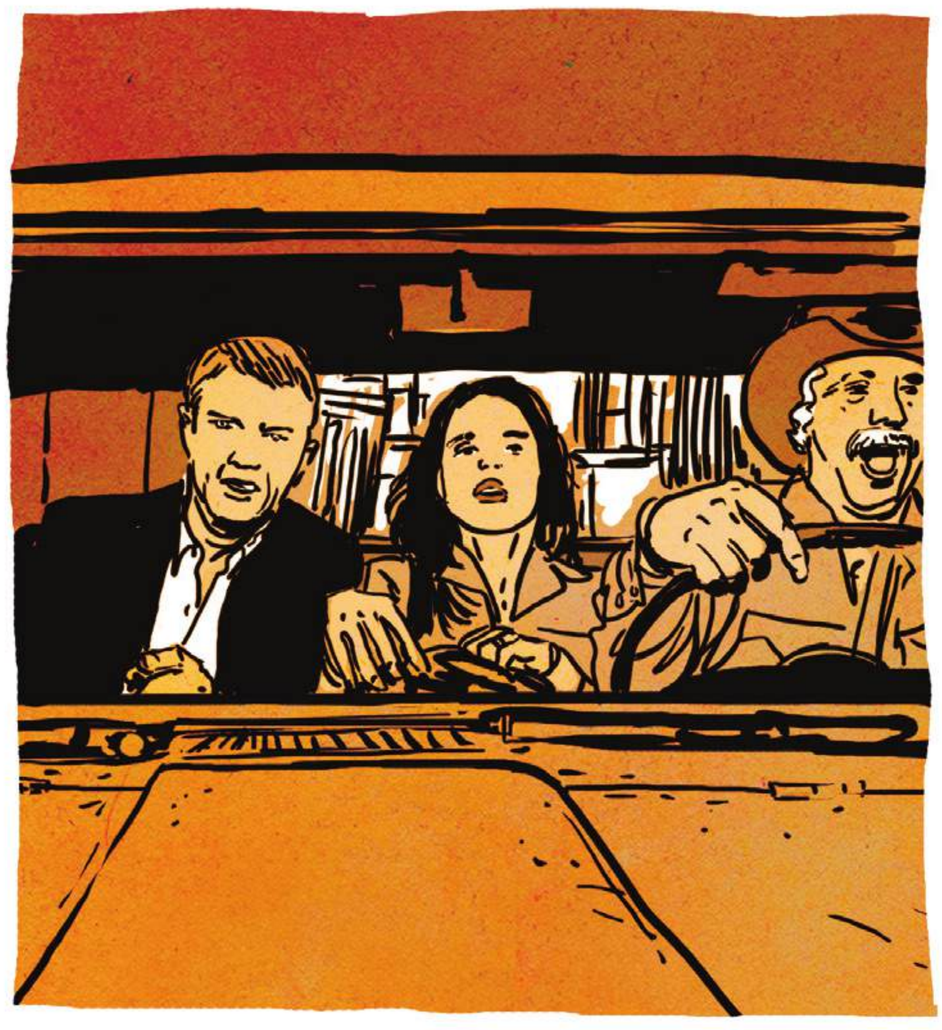
READ THIS.

EVERYBODY *BE COOL*. *YOU* BE COOL.

WHAT I REALLY LOVED WAS THE IDEA OF MAKING *EL REY* AN *EL DORADO* FOR THE *GECKO BROTHERS*.
THE IDEAL PLACE TO END A CAREER OF *THIEVERY*.
ONE OF MY FAVORITE AUTHORS OF CRIME NOVELS-- MAYBE MY FAVORITE AUTHOR, PERIOD--IS *JIM THOMPSON*, AND MY FAVORITE BOOK IS *THE GETAWAY* (1958).
THE GETAWAY
JIM THOMPSON

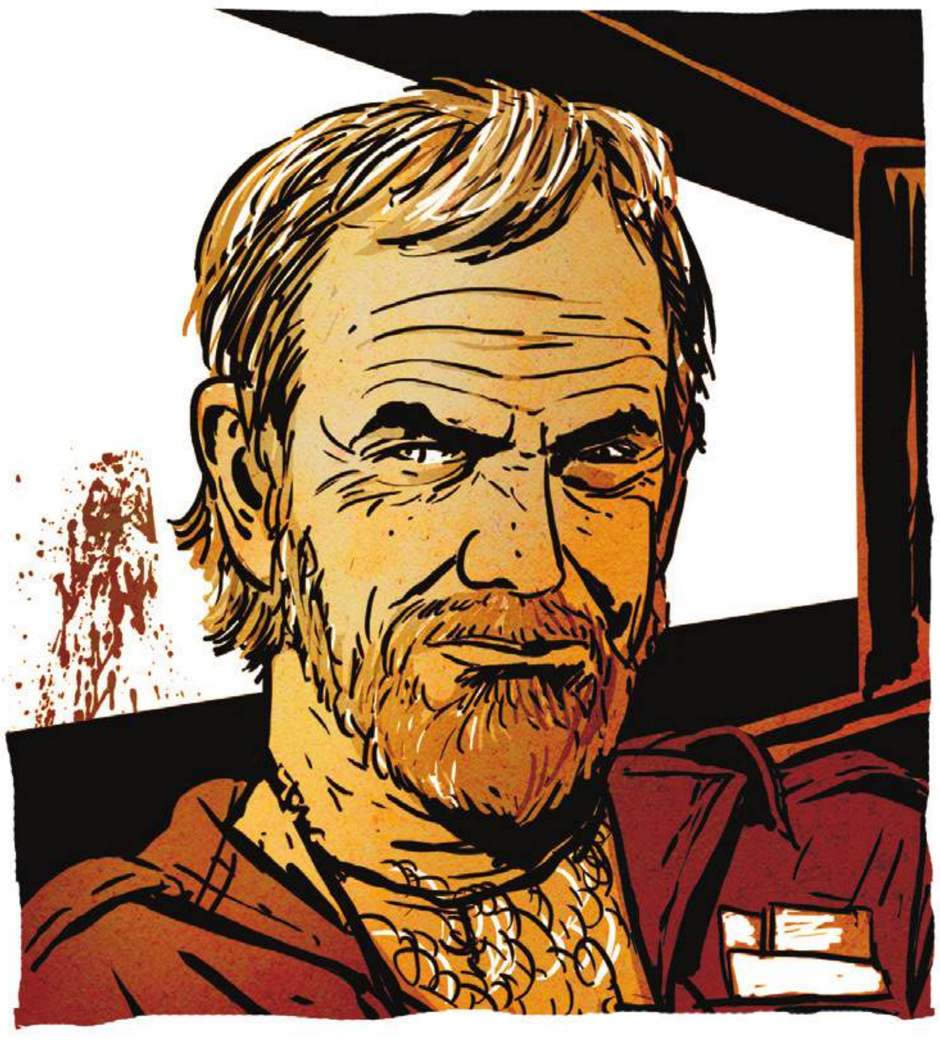
SAM PECKINPAH directed the movie adaptation, starring STEVE McQUEEN and ALI MACGRAW. The movie is nearly perfect.

The only flaw is that they forgot the last chapter. EL REY is the place where DOC and his girlfriend go to escape at the end.



According to WALTER HILL, the screenwriter, it was the producers who didn't like the book's end. And McQUEEN didn't like it either.

PECKINPAH let it go. He'd already clashed enough with McQUEEN, who always wanted more close-ups.

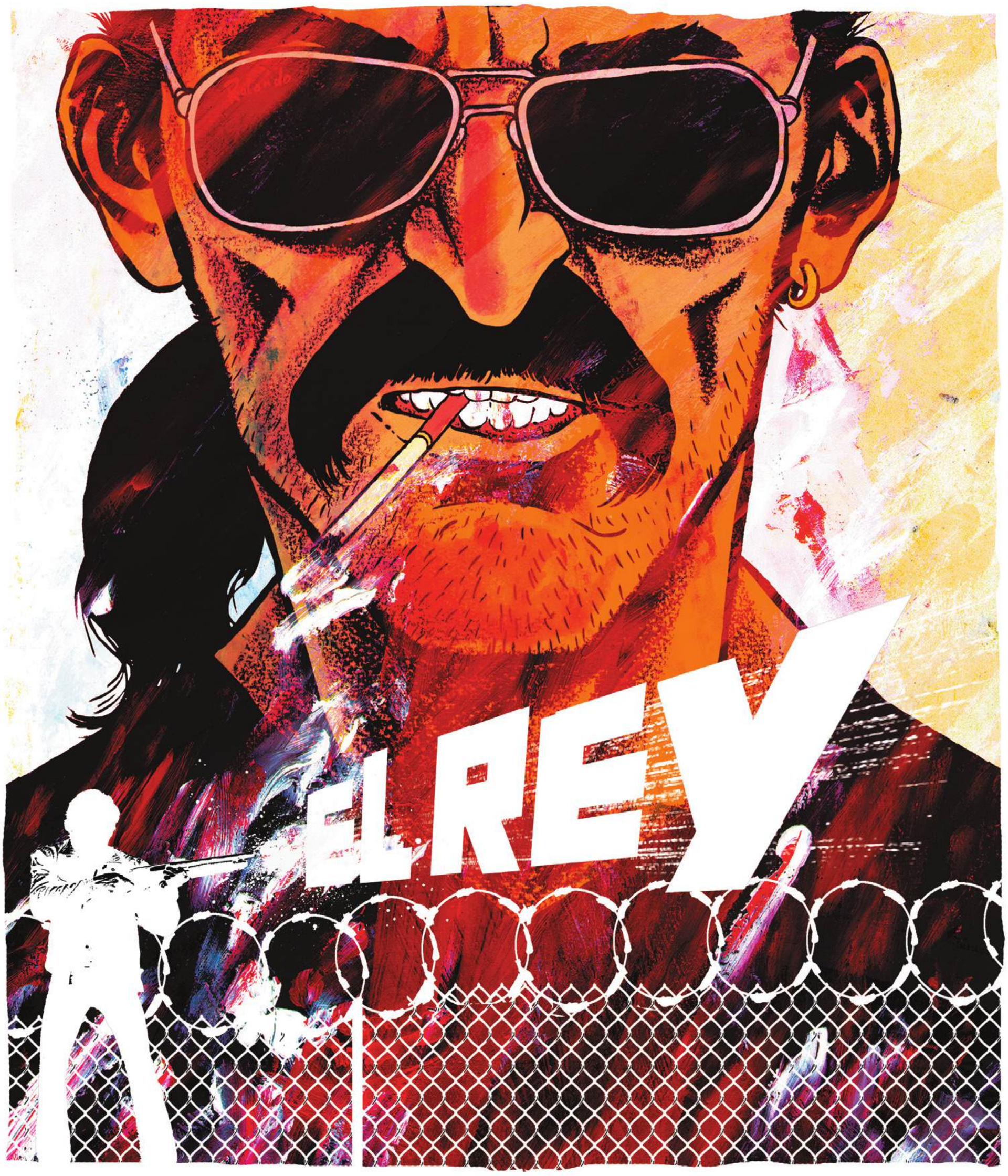


One day, while they were watching the dailies, PECKINPAH got up and pissed on the screen during one of McQUEEN'S close-ups. And that piss stain stayed there through the end of filming.

EL REY is a criminal sanctuary you won't find on any map. You have to pay 30% of your loot to get in, and once you're in, there's no way out--orders of the boss, EL REY himself. His men are stationed everywhere, and the location itself prevents escape, just like ALCATRAZ.*

So it is that this criminal paradise quickly morphs into hell. The cost of living is obscene, and the population is made up of nothing but the nastiest sons of bitches on earth.

("The king," in Spanish, which also inspires the name of the main character in PLANET TERROR, EL WRAY.)*



When your money runs dry, you become a hitman for the boss, or end up at the butcher's shop--where you discover the grisly origins of the meat consumed in the kingdom. Oops...

This sudden change of tone in the story, veering from crime to horror, always inspired me. That's what I went for with FROM DUSK TILL DAWN, which is a crime movie caught up in a vampire story. When Robert later started his own media company, he called it EL REY NETWORK. Everything is connected.

pam grier

I GET EMOTIONAL *JUST SAYING HER NAME.*

HUNDREDS OF SCENES AND QUOTES *FLASH THROUGH MY MIND.*

IT'S NO WONDER--IN THE '70S, THERE WERE TWO WOMEN EVERYONE COULD GET BEHIND.

PAM GRIER AND *LYNDA CARTER.*

FOR THOSE OF YOU NOT PAYING ATTENTION, OR WHO WEREN'T LUCKY ENOUGH TO BE A TEENAGER IN THE '70S, *LYNDA CARTER* PLAYED *WONDER WOMAN* IN THE TV SERIES.

IF SOMEONE HAD THOUGHT TO GIVE *PAM GRIER* A WONDER WOMAN COSTUME, I THINK THE PLANET WOULD HAVE WARMED BY TWO DEGREES.

PAM GRIER had a bit part in BEYOND THE VALLEY OF THE DOLLS (what a great title--RUSS MEYER is a champ). But she really exploded onto the scene with FOXY BROWN and COFFY. She was the first woman to personify independence, strength, and sensuality on-screen.*

The blaxploitation movies of the time aimed to show the daily lives of Black people. How they talked, how they dressed, their religion, their music. This was a community that had been cast aside, and it was time for their revenge.

Even if, admittedly, it was still white males writing and directing the movies, with the exception of one of the first of the genre, SHAFT, directed by GORDON PARKS, who was also ALI'S favorite photographer.

(* 1970.)

PAM GRIER was a star, and when the BLAXPLOITATION wave receded at the end of the '70s, she still had the cachet to keep landing roles. We can see her in FORT APACHE, THE BRONX (1981) alongside PAUL NEWMAN. But she plays a secondary role, as a prostitute. Hollywood had thus clipped her wings and put her back in her place--as folks saw it--which was that of a pretty girl from Harlem.

Then, in the '90s, the generation of kids who had grown up in the '70s started to make their own movies. And when you get the chance to cast whoever you want in your supporting roles, you go straight for your childhood idols.

I asked PAM to audition for PULP FICTION. She was supposed to play the wife of Lance (ERIC STOLTZ), Vince's dealer. But there was no way a guy like that could speak so harshly to PAM GRIER. Nobody would've bought it. Not even me.

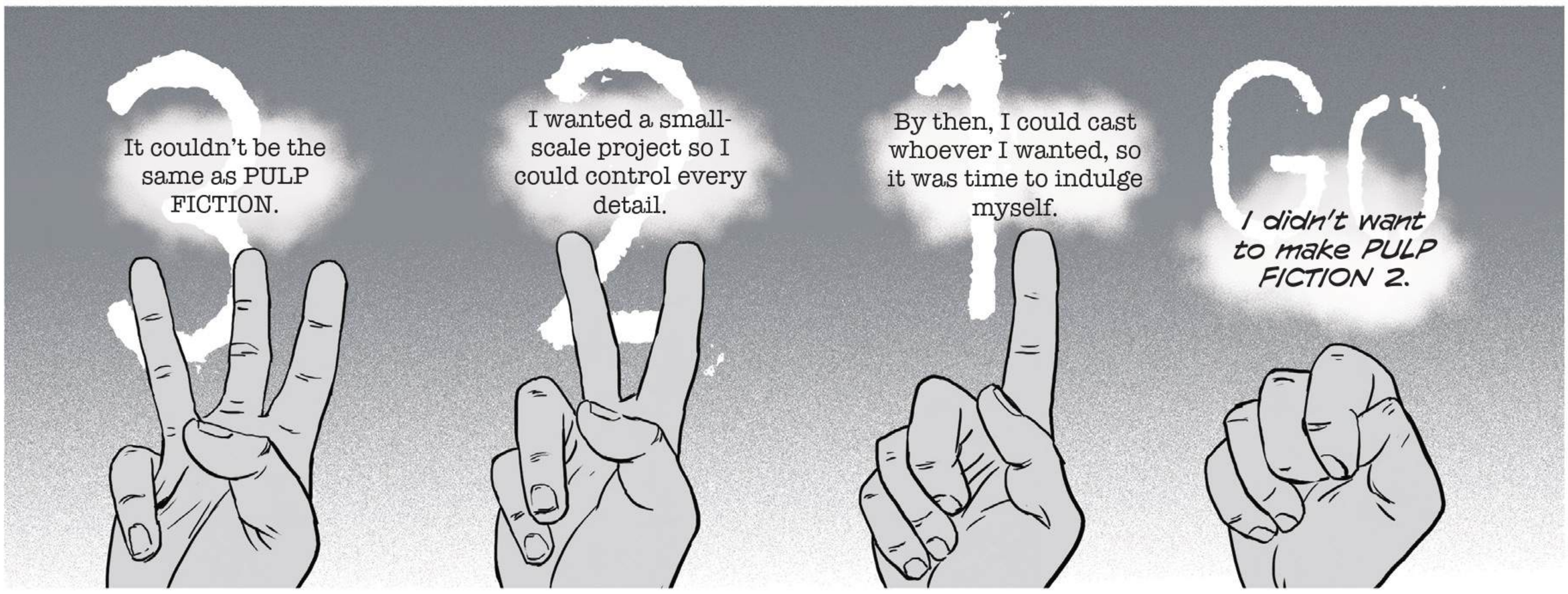
I ended up choosing ROSANNA ARQUETTE, and I promised PAM that I'd write a new role just for her.

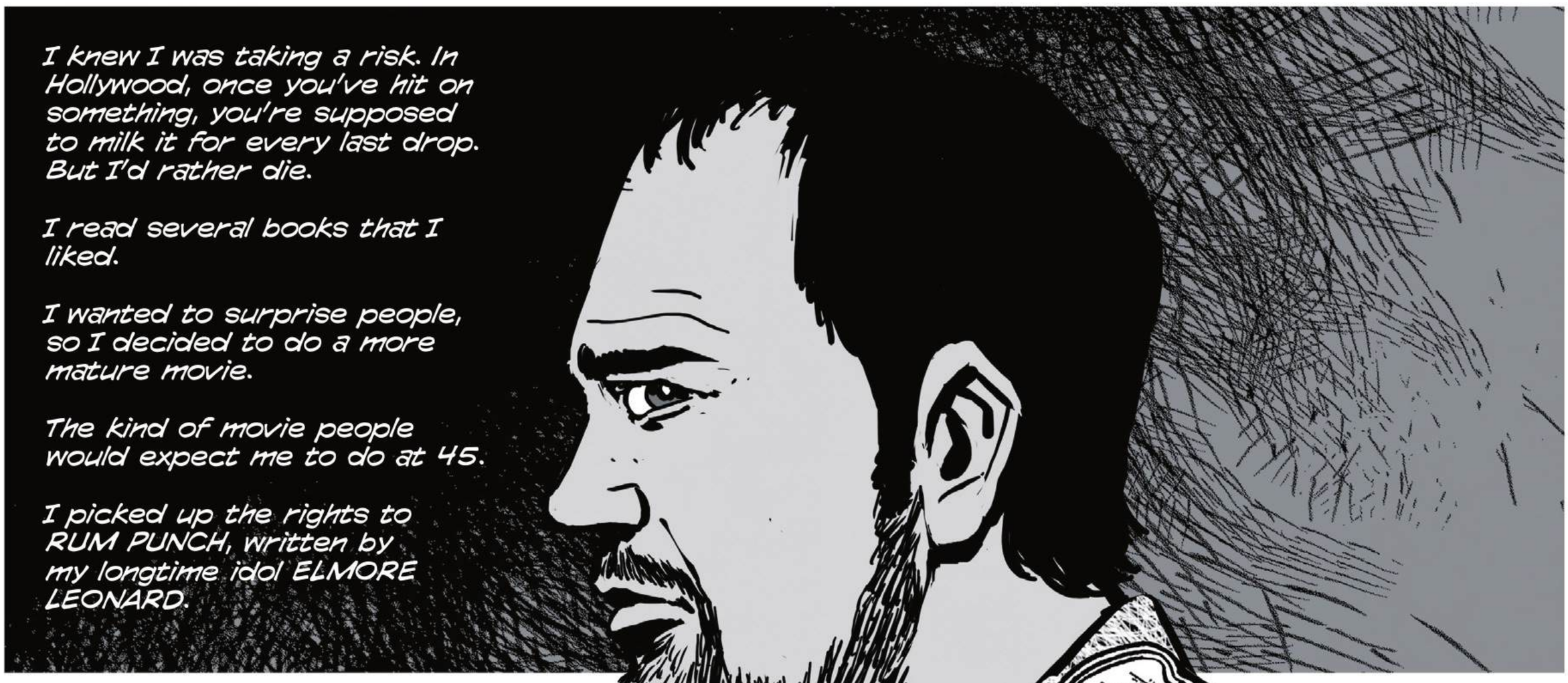
She gave me an ironic smile.

BABY, IF I HAD A DOLLAR FOR EVERY TIME...

...SOMEONE TOLD ME THAT, I'D BE RICH.

PULP FICTION was a success, and I spent a great deal of time promoting it. On the side, I started to think about what I wanted to do next.


3
It couldn't be the same as PULP FICTION.
2
I wanted a small-scale project so I could control every detail.
1
By then, I could cast whoever I wanted, so it was time to indulge myself.
GO
I didn't want to make PULP FICTION 2.

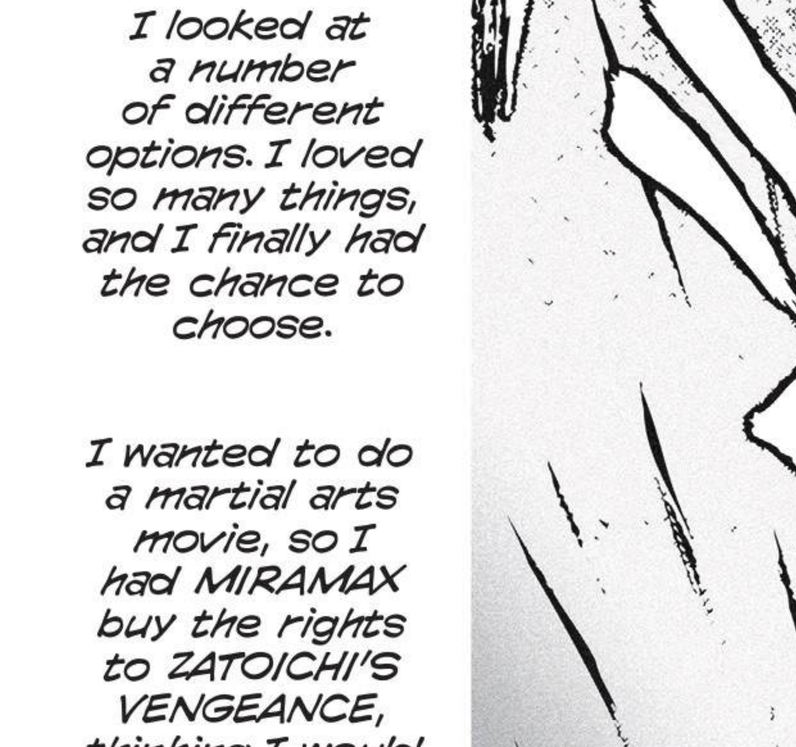

I knew I was taking a risk. In Hollywood, once you've hit on something, you're supposed to milk it for every last drop. But I'd rather die.
I read several books that I liked.
I wanted to surprise people, so I decided to do a more mature movie.
The kind of movie people would expect me to do at 45.
I picked up the rights to RUM PUNCH, written by my longtime idol ELMORE LEONARD.

I wanted JACKIE to become a Black woman.
A woman in her forties, who was once gorgeous and who still is.
A woman who can tackle her problems head-on.
I don't know about you, but for me, that meant PAM GRIER.
I wanted to make a PAM GRIER movie that was realistic.
In chronological order, except for the bag swap ŧ la BRIAN DE PALMA, with split screens and all.
ELMORE LEONARD
RUM PUNCH

I was pretty sure I was going to do the movie, but I wasn't yet 100% certain.

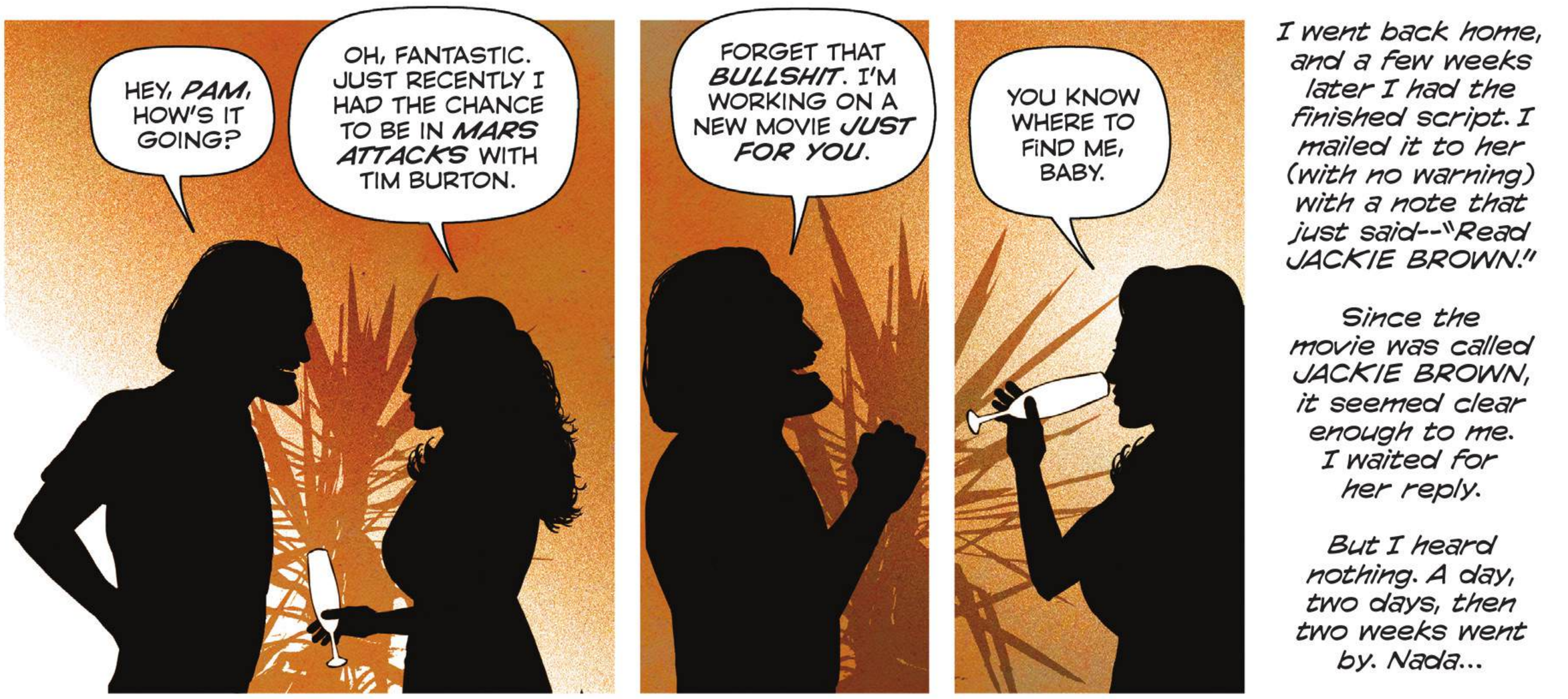
I looked at a number of different options. I loved so many things, and I finally had the chance to choose.

I wanted to do a martial arts movie, so I had MIRAMAX buy the rights to ZATOICHI'S VENGEANCE, thinking I would take that on.



But I reread RUM PUNCH, and the thought of changing the main character and casting PAM GRIER became irresistible.

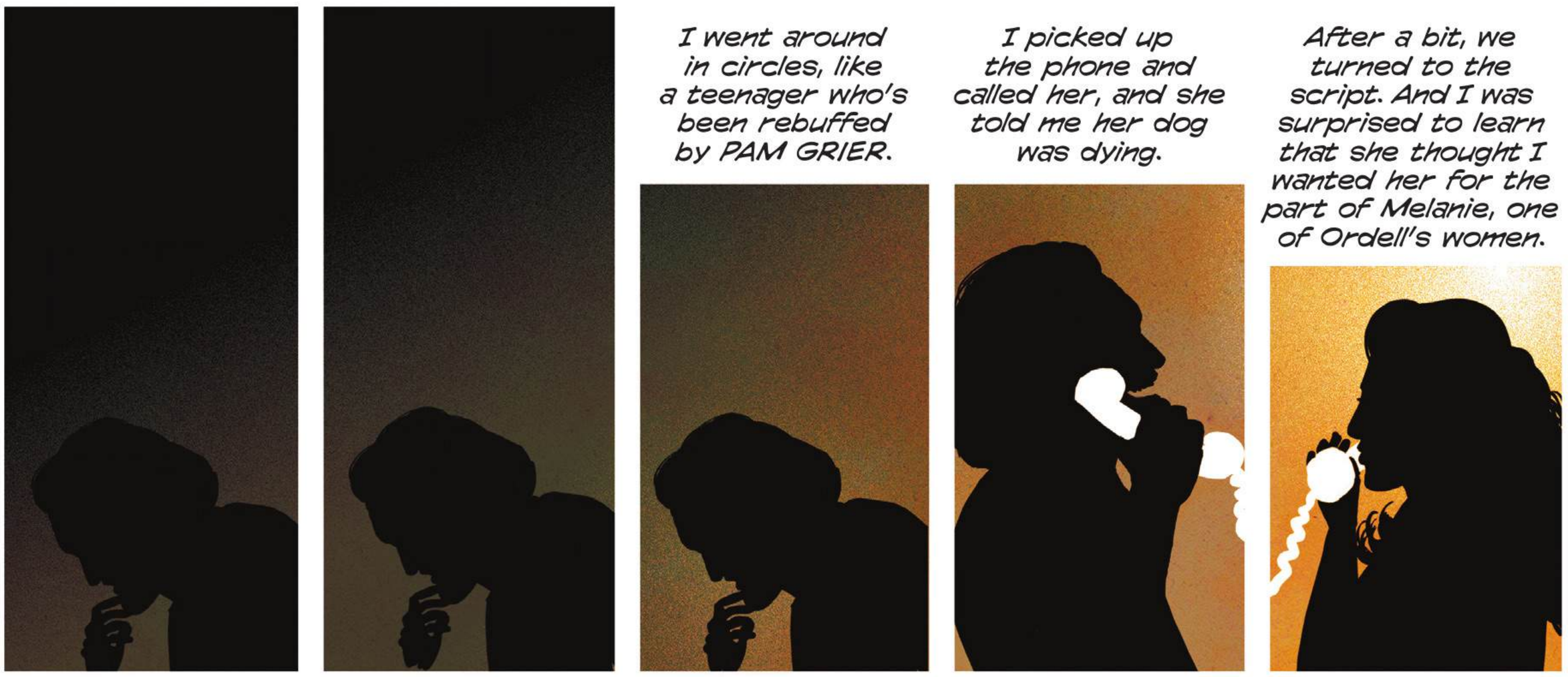
Then I ran into her at a party. I had to play it cool...


HEY, PAM, HOW'S IT GOING?
OH, FANTASTIC. JUST RECENTLY I HAD THE CHANCE TO BE IN MARS ATTACKS WITH TIM BURTON.
FORGET THAT BULLSHIT. I'M WORKING ON A NEW MOVIE JUST FOR YOU.
YOU KNOW WHERE TO FIND ME, BABY.

I went back home, and a few weeks later I had the finished script. I mailed it to her (with no warning) with a note that just said--"Read JACKIE BROWN."

Since the movie was called JACKIE BROWN, it seemed clear enough to me. I waited for her reply.

But I heard nothing. A day, two days, then two weeks went by. Nada...



I went around in circles, like a teenager who's been rebuffed by PAM GRIER.

I picked up the phone and called her, and she told me her dog was dying.

After a bit, we turned to the script. And I was surprised to learn that she thought I wanted her for the part of Melanie, one of Ordell's women.

PAM GRIER came to see me at my office, where the walls were covered with posters from FOXY BROWN, COFFY, and BUCKTOWN.

OH, QUENTIN, BABY, THEY'LL NEVER LET YOU CHOOSE ME FOR A LEAD ROLE.
PAM, YOU JUST LET ME TAKE CARE OF THAT. I'M THEIR GOLDEN GOOSE. I CAN CHOOSE WHOEVER I WANT, OR I WALK.
JUST ONE THING, PAM. YOU'RE GONNA HEAR A LOT OF BULLSHIT ABOUT HOW I LIKE TO BRING "HAS-BEENS" BACK TO LIFE, LIKE WHAT HAPPENED WITH TRAVOLTA.
WHAM! BAM! HERE COMES PAM!
Pam Grier in Friday
Foxy Brown
PAM GRIER FOXY BROWN
"Coffy"
Pam Grier in Friday

DON'T LISTEN TO THOSE BASTARDS. I CAST TRAVOLTA BECAUSE HE'S A SUPERSTAR. THOSE FOOLS JUST FORGOT. BUT NOT ME, NOT THE AUDIENCE.

YOU'RE PAM FUCKING GRIER.

YOU'RE AN ICON, AND I CHOSE YOU BECAUSE YOU'RE THE BEST FOR THE ROLE.

DON'T GO THINKING I SCROUNGED UP SOME POSTERS THIS MORNING, JUST TO MEET WITH YOU.

THESE ARE MY POSTERS. I'VE SEEN ALL YOUR MOVIES, EVEN THE ONE WITH STEVEN SEAGAL.

YOU'LL BE PERFECT FOR THE ROLE. JUST SAY YES.

BABY, THIS IS HOLLYWOOD. YOU THINK A WOMAN MY AGE CAN AFFORD TO REFUSE A LEAD ROLE?

OF COURSE I'LL DO IT. AT LEAST THIS TIME, I'LL BE SURE TO MAKE IT IN THE MOVIE.

JACKIE

That's PAM GRIER for you.

She never gives in, and always has the last word.

Back then, I liked to write at diners. I had my favorite spot and all that. I often saw guys I knew or that I'd seen on-screen. Nobody knew who they were, except for me. That's how I ran into Robert Forster one day.

He told me I was sitting in his spot. We both laughed. We got to chatting, and he hadn't changed a bit, he was still just as cool. We later saw each other again, and I gave him the script for JACKIE BROWN. Robert read it, but wasn't sure if he could do it. He didn't see a role for himself. I told him to give MAX CHERRY a shot. But Robert resisted. His career was almost over, he said. They'd never let me take him for that role.

DON'T YOU WORRY, ROBERT. I CAN PICK WHOEVER I WANT.
YOUR CAREER IS NOT OVER. THEY'RE ALL GONNA REALIZE...
...THAT YOU'RE PERFECT FOR MAX CHERRY. NO DOUBT ABOUT IT.

DE NIRO wanted to work with me, too. Of course he did, since he was good friends with HARVEY KEITEL. He read the script and wanted to do the movie, but he had no idea how to tackle the role of LOUIS GARA.

MMM?

YOU SEE, BOBBY, LOUIS IS EASY. HE'S A KIND OF COLUMBO, BUT A TOTAL IDIOT, ALL RIGHT?

HE HAS THE CHARISMA OF A WAD OF DIRTY CLOTHES.

MMM. OK.

Is DE NIRO really the greatest actor in the world?

Honestly, yeah, he is.

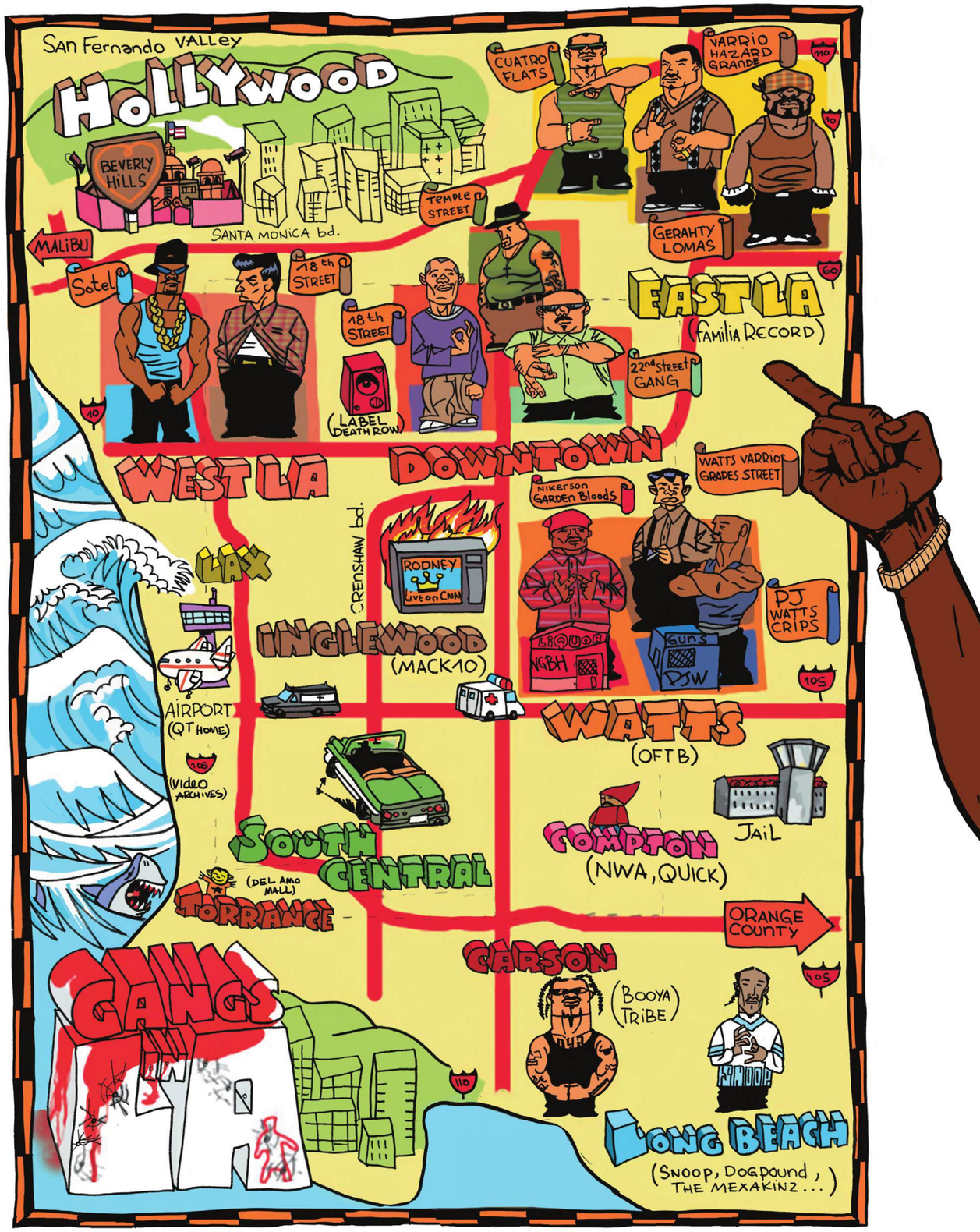
He nailed every shot. When we had what I wanted, he'd try something else, and often it was even better.

JACKIE BROWN was starting to look pretty badass. PAM GRIER, SAMUEL L. JACKSON, ROBERT DE NIRO, ROBERT FORSTER, BRIDGET FONDA, and BATMAN.

It was a VOLVO with the engine of a FERRARI.

LOUISSSSS!!

AUTOMATIC GUNS



I WORKED WITH MY COSTUME DESIGNER AND MY HAIRDRESSER TO FIND THE RIGHT LOOK FOR *ORDELL ROBBIE*.
BUT QUENTIN WASN'T A BIG FAN OF WHAT I PROPOSED. SO I DECIDED TO COME UP WITH *MY OWN VERSION*.
QUENTIN WAS IN A MEETING WHEN I CAME BACK, AND SOME *MOTHERF[redacted]* AT THE DOOR STOPPED ME, ASKING ME *WHERE I THOUGHT I WAS GOING*.
QUENTIN BURST OUT LAUGHING WHEN HE SAW ME. "OK," HE SAID, "*THIS IS THE ONE*."

WORKING WITH QUENTIN AGAIN RIGHT AFTER *PULP FICTION* WAS GREAT.

AND THIS TIME, I WAS HEADLINING.

TAKING ON THE ROLE OF AN ARMS DEALER WAS QUITE A RUSH, AT A TIME WHEN L.A.'S GANGS WERE IN THE SPOTLIGHT ON THE BIG SCREEN. QUENTIN NEVER TOOK THE SUBJECT TOO SERIOUSLY THOUGH.

WE WERE CAREFUL TO AVOID CERTAIN AREAS AT CERTAIN HOURS, BUT IT WASN'T THE BEIRUT THAT OTHER MOVIES MADE IT OUT TO BE. THERE WERE GOOD PEOPLE LIVING THERE, FAMILIES WITH KIDS. BUT THE WHOLE ESCAPE FROM NEW YORK VIBE IS AN EASIER SELL.

I THOUGHT IT WAS PRETTY COOL TO BE WORKING WITH PAM GRIER. THEN CAME THE SCENE WHERE I PUT MY HANDS AROUND HER NECK.

AND THERE, ALL MY WET DREAMS FROM THE '70S SURGED TO THE SURFACE.

GOD DAMN, I WAS ABOUT TO STRANGLE MOTHERF[redacted]ING COFFY.

AND THE WHOLE TIME, HER CHEST WAS PRESSED UP AGAINST MINE. MAN, WHAT A JOB.

I loved making this movie. In a way, it was a kind of ode to strong women, like my mother and many others. The ones who aren't given a choice, and have to face up to their problems, day in, day out.

THE MOVIE DIDN'T EXACTLY BOMB... IN ANY CASE, WITH SUCH A LOW BUDGET, WE CAME OUT AHEAD. BUT FOR MANY, THE MOVIE WAS SEEN AS LACKING THE FLAIR OF PULP FICTION.
SOME REVIEWERS DID PRAISE THE MOVIE'S MATURITY, BUT OTHERS JUST WANTED TO SEE PULP FICTION 2.
NOT MY BAG.
NEXT!
LOST HIS TOUCH.
WHAT IS THIS?

I wanted to get into acting.

All I got offered, though, were bit parts where I basically played "Tarantino, the cliché."

That might've been funny for five minutes, but what I was really looking for was a good character study. I hadn't spent six years honing my craft just for everyone to bust my balls, dammit.

I'm in a play on Broadway.

I bought an apartment in NEW YORK CITY, thinking I would stay there for a while.

But the play promptly got ripped apart. The f[redacted]ing bastards.

It was like the guns of Navarone unloading on a Greek fishing boat.

I was chopped to pieces and dragged through the mud.

So Broadway didn't want me--fine. I got it, no prob, Bob.

I'm more of a movie guy anyway.

I went through a rough period and didn't work much for a while.

Just like after the fire that destroyed MY BEST FRIEND'S BIRTHDAY, the answer to my problems came out of pain.

I decided to return to my passions, and focus on what I liked--making genre movies. So far, I'd only done one kind--CRIME MOVIES.

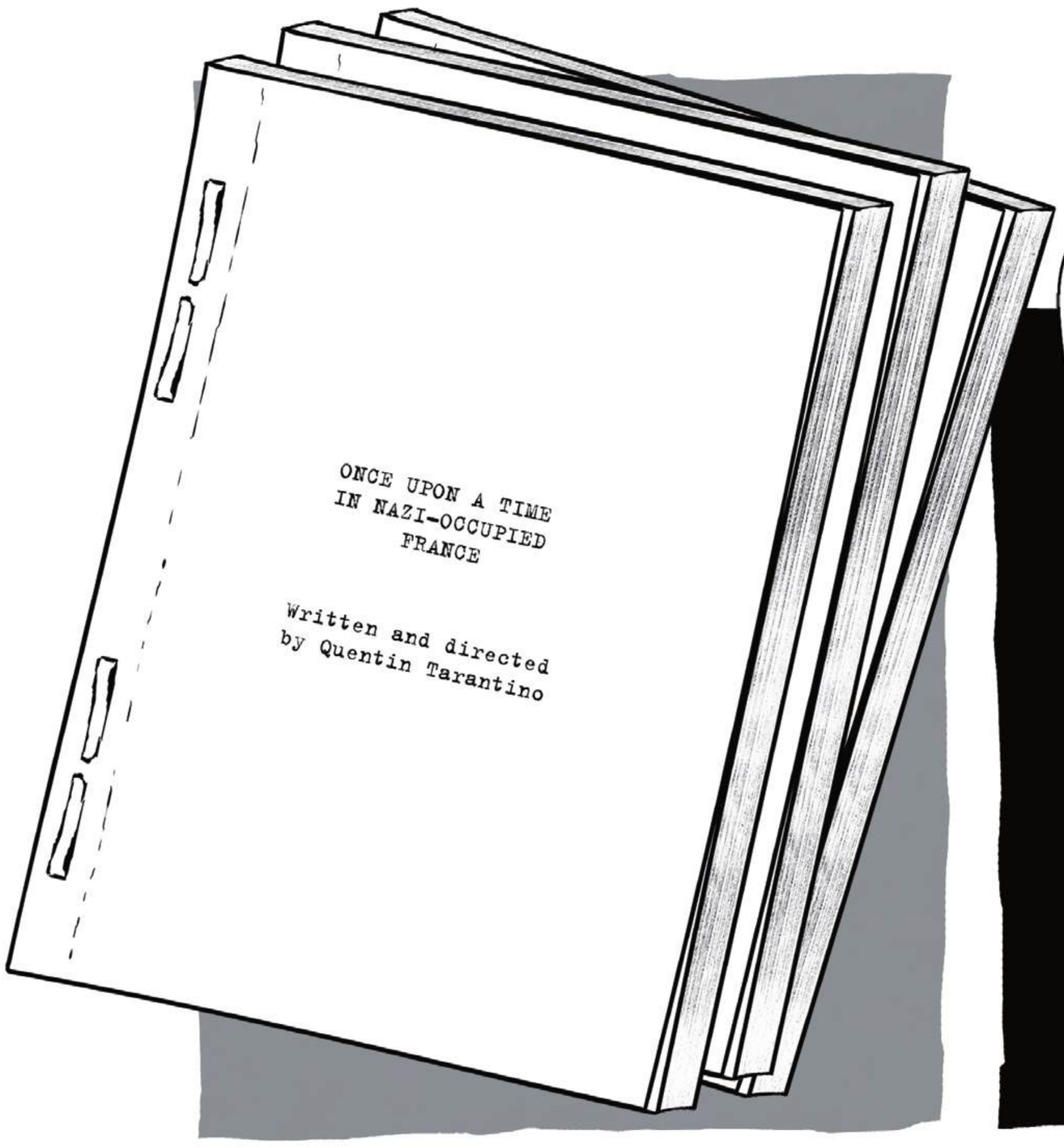
After PULP FICTION, I'd started writing a war movie à la DIRTY DOZEN, titled ONCE UPON A TIME IN NAZI-OCCUPIED FRANCE. I filled entire notebooks with it.

But it lacked structure. I was having too much fun with it. I had too many ideas, and it went in every direction.

I liked all of my ideas, though. I couldn't decide. So I kept them all, hoping to find a solution along the way.

I continued working on the script throughout the '90s, without getting any closer to a resolution.

The first draft was enormous.
Yet another phone book.



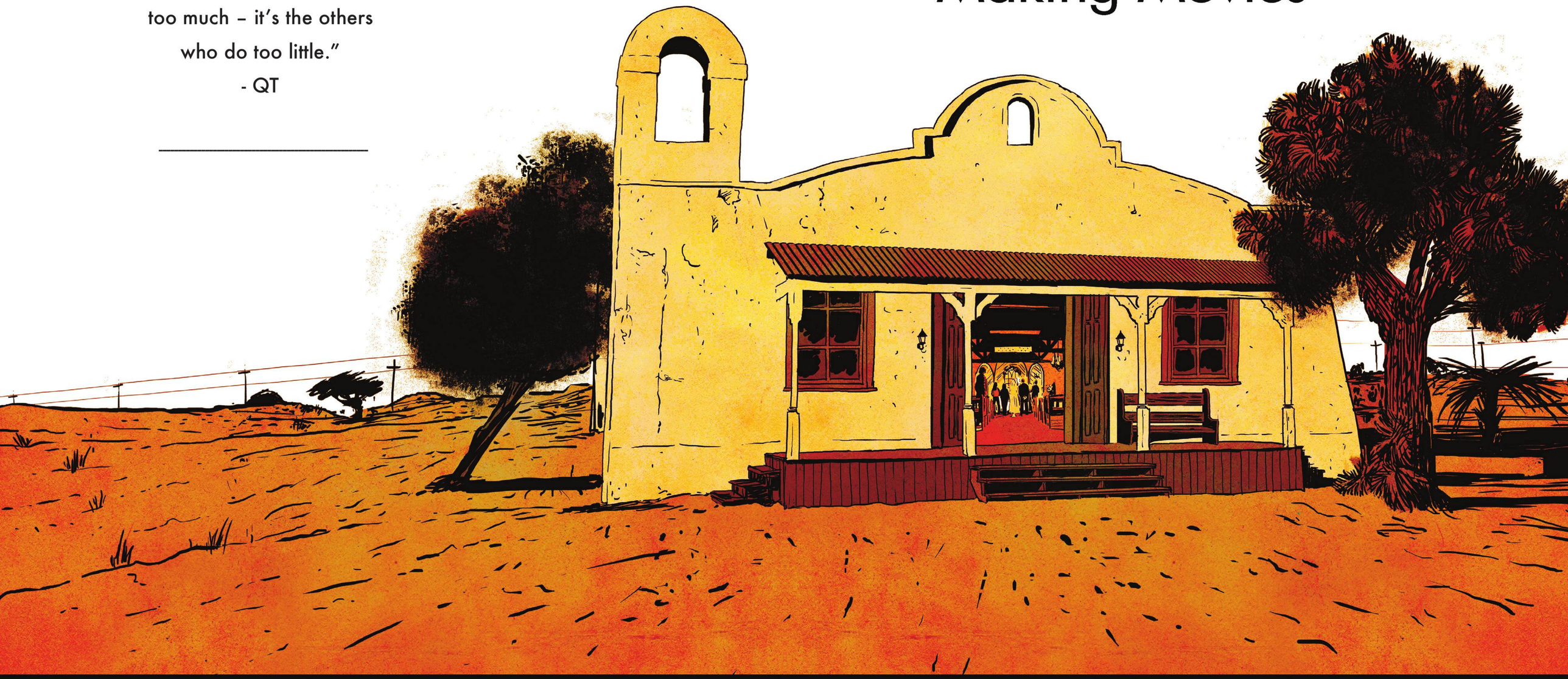
It probably would've been about 14 hours--impossible to shoot. F[redacted].

After struggling for years with my war movie, it seemed almost too easy.
A year later, I gave UMA the script.

Chapter Four

Because We Love Making Movies

"It's not me who does too much – it's the others who do too little."
- QT



As UMA started her training, she found out she was pregnant.

For the role of BILL, I wanted KEVIN COSTNER (I loved REVENGE), or else WARREN BEATTY.

Costner said no. He always refused my offers.

Beatty wasn't thrilled at the idea of spending months in HONG KONG, or having to get in shape for the action scenes.

He also wanted us to drop UMA, because the movie was going to be pushed back a year. I refused. So BEATTY suggested I go with DAVID CARRADINE instead.

It was great advice. He knew KUNG FU, and JULES references him in PULP FICTION. He was already part of the TCU.

IN THE END, THAT BABY ***SAVED THE MOVIE***, BECAUSE ***DAVID CARRADINE*** MAKES THE PERFECT BILL.

TO SHOW MY THANKS, I ***STOLE AWAY*** THE POOR LITTLE GUY'S MOM FOR MONTHS ON END. BUT I ALSO TURNED HER INTO THE ***COOLEST MOM ON THE PLANET***.

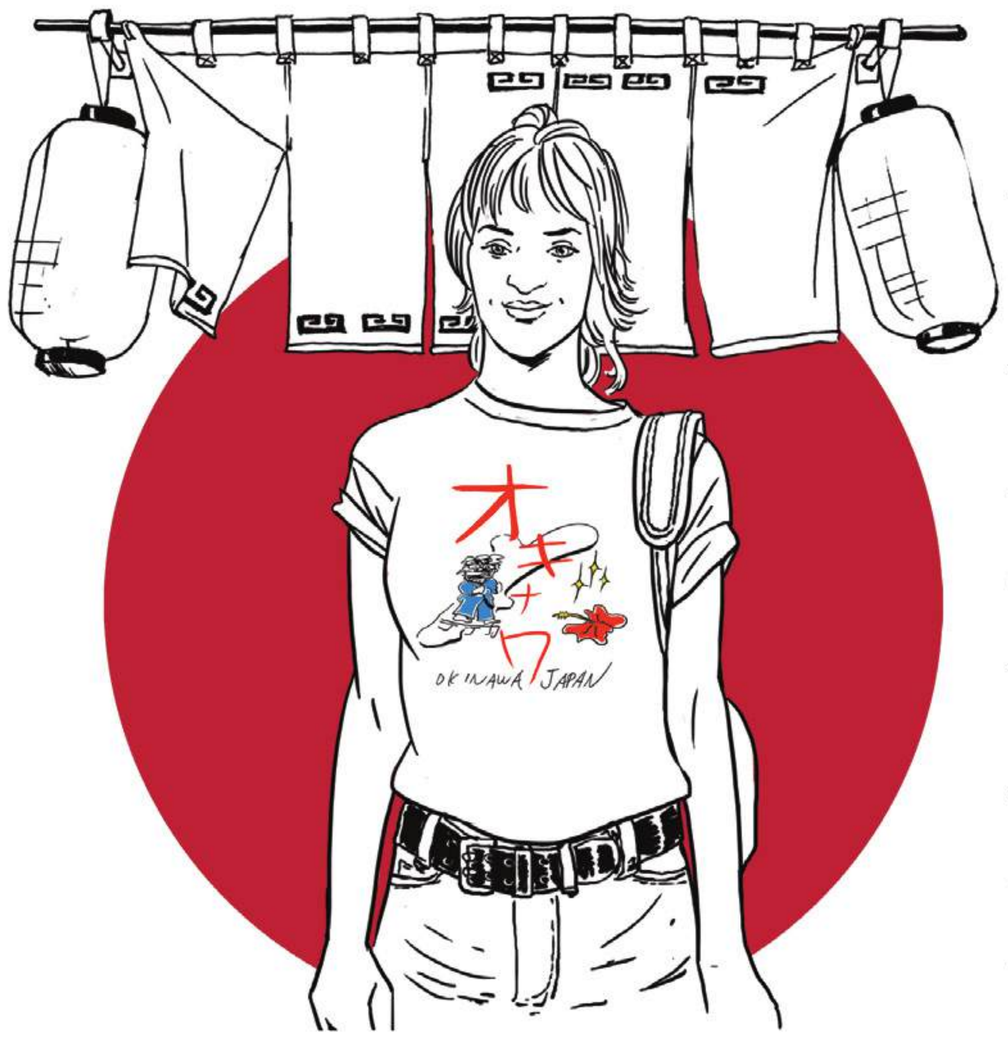
AS COOL AS ***BRUCE LEE***, EVEN.

With KILL BILL, I wanted to go beyond my limits as a director.

I've always thought that to be one of the greats, you have to be able to do dialogue AND action.

This was my chance to see what I was worth.

The movie was going to be my love letter to exploitation movies, the SHAW BROTHERS KUNG FU movies, SPAGHETTI WESTERNS, YAKUZA MOVIES, and SAMURAI CINEMA.



Yep, nothing less. Passion has no limits. What's more, DAVID CARRADINE wasn't the only legend to take part in KILL BILL.

I also had SONNY CHIBA. My idol. In the TV series SHADOW WARRIORS, he was HATTORI HANZO. He played a different one each episode-- HANZO 3, HANZO 7, HANZO 8...

I continued the sequence with HATTORI HANZO 100.

Audiences got a glimpse of SONNY CHIBA back with TRUE ROMANCE... and now they were going to see him for real. Movies can be magical sometimes.

I brought on yet another legend, GORDON LIU, for the role of PAI MEI.

What's funny is that GORDON had fought against PAI MEI many times in his movies. And now, he was set to take on the role himself. PAI MEI was the ultimate villain, over a thousand years old and practically invincible.

What makes this all even better is that PAI MEI is based on a real person, an unrivaled combatant known for having killed fellow Shaolin monks.

Upon the death of the grand Shaolin master, PAI MEI, who was also Shaolin at the time, believed he would be chosen to take his place. But he was passed over.

So PAI MEI went to see the leaders of the QING dynasty and offered them his allegiance instead. His first mission--to destroy the SHAOLIN TEMPLE.

He returned to massacre them, and in so doing became a legend.

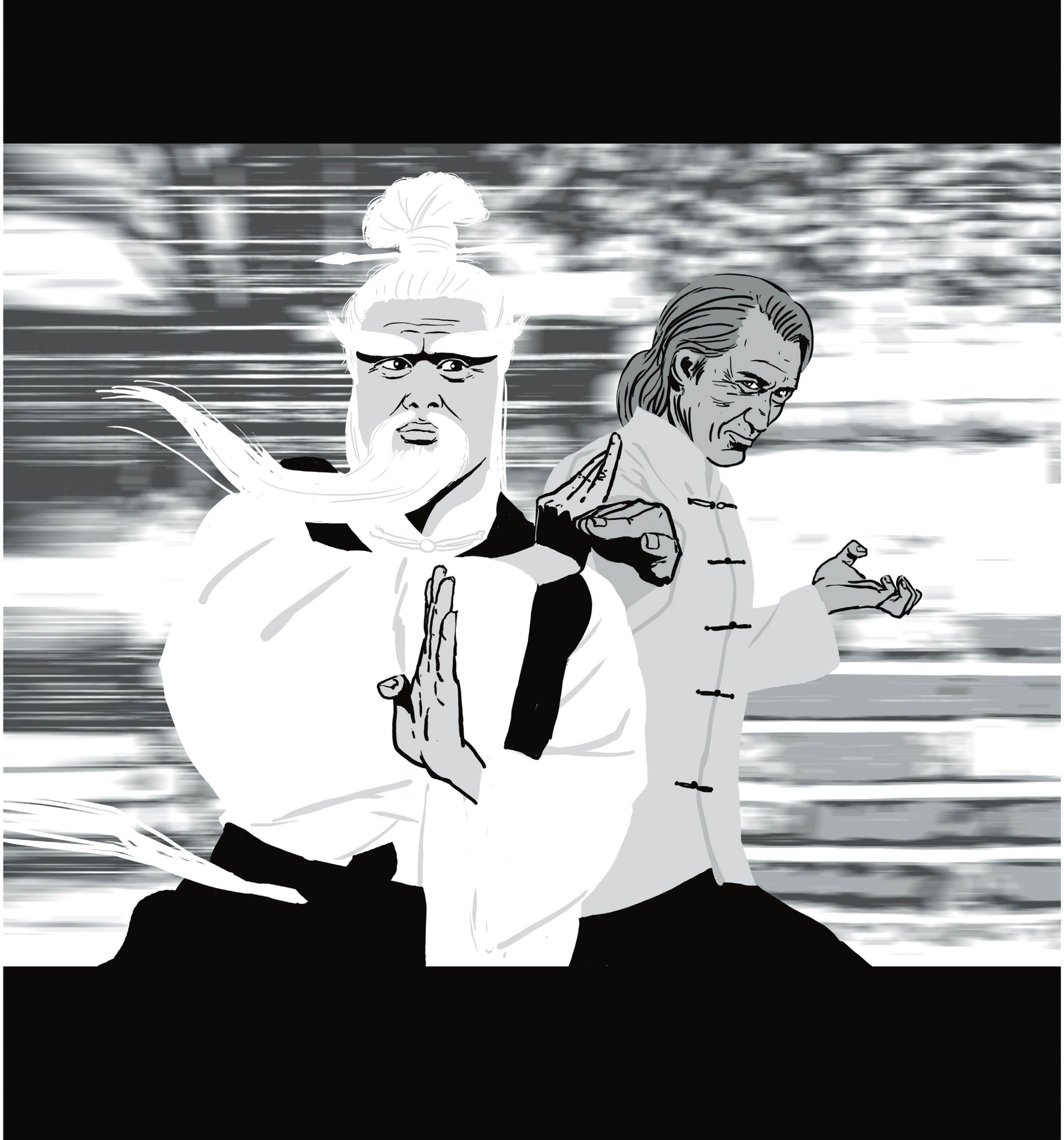
The first movie he appeared in was EXECUTIONERS FROM SHAOLIN (1977), which featured GORDON LIU.

He's a eunuch, so the shots to the crotch just make him laugh. In return, he doles out cutting dialogue and fatal blows.

We can already see him here employing his famous FIVE-POINT PALM EXPLODING HEART TECHNIQUE.

PAI MEI is basically the JUDAS of Shaolin mythology.

A Judas who breaks your face rather than going to swing from a rope.



I had always loved the series KUNG FU. For many at the time, it was their first exposure to the martial arts, against the backdrop of the Old West. DAVID CARRADINE had the lead role, as an orphaned Shaolin monk who goes from town to town defending the oppressed.

MARVEL, never the last to hop on a trend, took inspiration from KUNG FU for their superhero IRON FIST. Nobody seemed bothered by the idea of a light-skinned blond besting the Chinese at martial arts.

In KILL BILL, UMA is a mix of COFFY, BLONDIE*, and BRUCE LEE. That's right, you have to dream big, boys and girls. I wanted BRUCE to be able to get his revenge on the guy who basically took his place in the series that he had wanted to do himself.

It's not DAVID himself who screwed BRUCE, but a combination of racism and lousy producers. But the message is there, hidden inside my movie.

For BILL, I had initially gone for WARREN BEATTY as the ultimate ladies' man (the man of 12,000 women). But DAVID had always had his own charm as well. It would work. The audience had to believe in the attraction of a knockout like UMA for a guy like BILL.

BILL certainly had the right upbringing, in the care of adoptive father--and notorious pimp--ESTEBAN VIHAIO.

BILL'S code name is SNAKE CHARMER, after all, and we see him put a spell on his DIVAS--first with UMA, then ELLE DRIVER, and finally SOFIE FATALE.

NIKKI, VERNITA GREEN'S daughter, must be from him as well. And she wants her revenge.

(* From THE GOOD, THE BAD, AND THE UGLY - 1966.)

The DEADLY VIPER ASSASSINATION SQUAD.

Each member of the DIVAS would represent a B-movie genre that I loved--spaghetti westerns, samurai and yakuza movies, exploitation, kung fu, and rape-revenge.

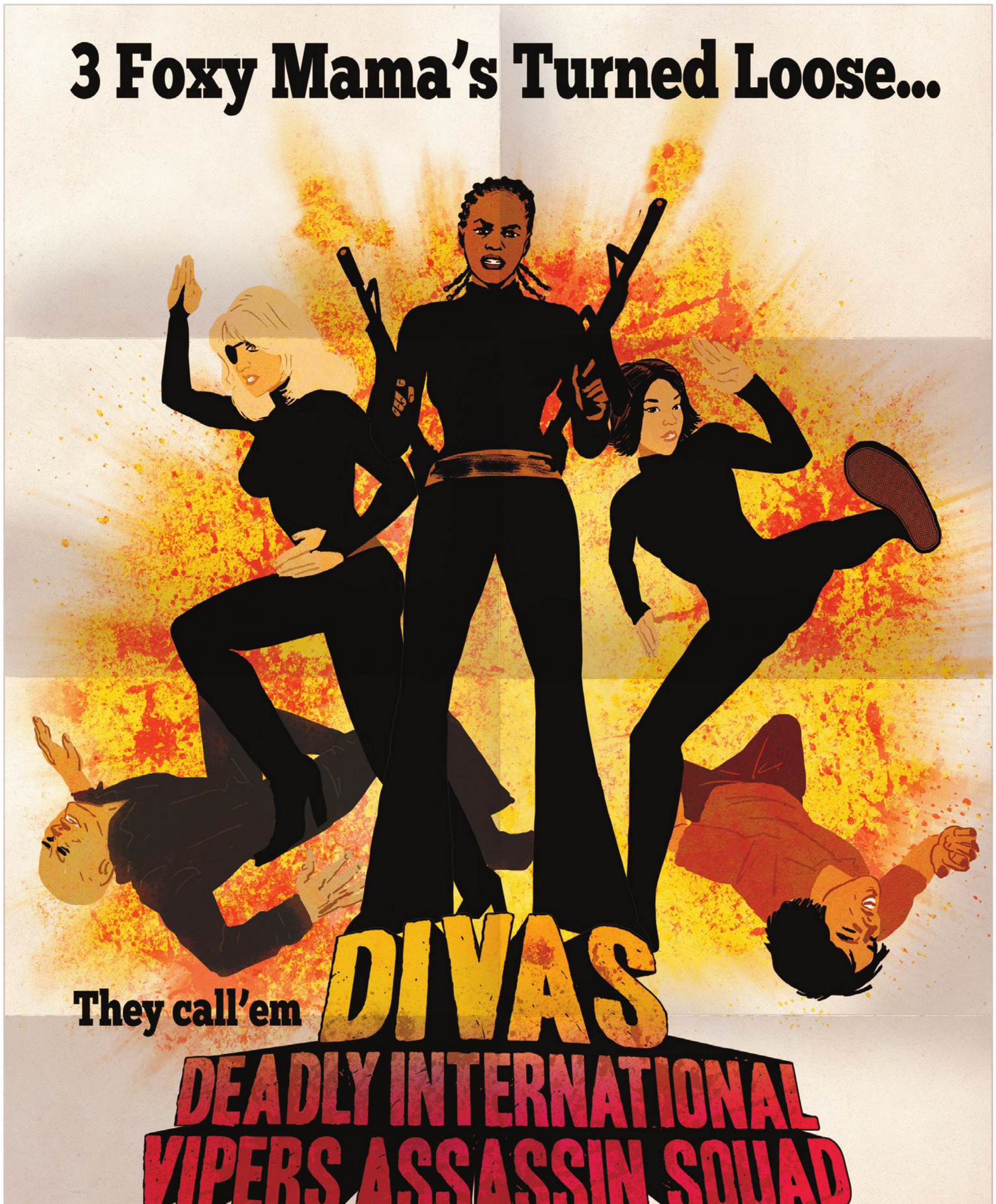
I wanted to pay homage to BRUCE LEE, as well as LADY SNOWBLOOD and LONE WOLF AND CUB, two manga series by KAZUO KOIKE, who was deeply involved in the movie adaptations of his books. That's why they were so amazing.

修羅雪姫

I was looking for a Japanese actress to play O-REN ISHII when I saw LUCY LIU in SHANGHAI NOON with JACKIE CHAN.

LUCY was great in the action scenes. I decided to rewrite the role so she could do it. With her flawless face, every one of her close-ups would be an absolute jewel.

I had her watch LADY SNOWBLOOD, which she was already familiar with. This movie had had such a huge influence on my writing that I was thrilled to have found an actress as charismatic as MEIKO KAJI.

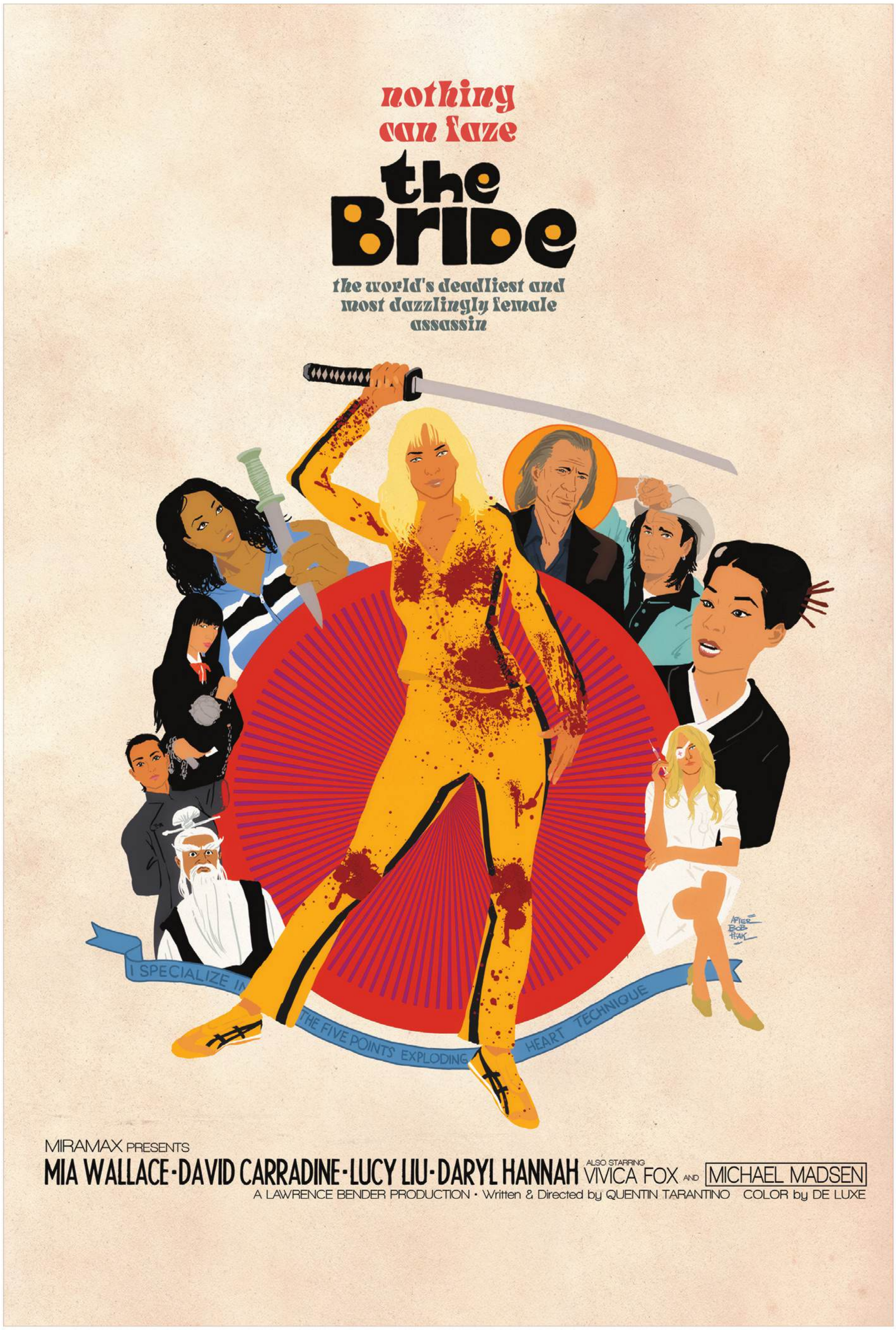


As I looked for my VERNITA GREEN, I happened to see VIVICA FOX in a TV movie. I'd always wondered why she hadn't been in much since INDEPENDENCE DAY. I brought her on board right then.

I knew she'd be able to hold her own against UMA. I'm very proud of that fight scene. It's not for nothing I opened with that. The scene also plants the seed for what could later become THE BRIDE'S next chapter.

When it comes down to it, VERNITA'S daughter's revenge is every bit as justified as THE BRIDE'S. I crack up every time I hear VIVICA say she's the one who should've been called BLACK MAMBA.

Seriously, if the producers had done their job, VIVICA would've become the next PAM GRIER.


nothing can faze
the Bride
the world's deadliest and most dazzlingly female assassin
I SPECIALIZE IN THE FIVE POINTS EXPLODING HEART TECHNIQUE
MIRAMAX PRESENTS
MIA WALLACE · DAVID CARRADINE · LUCY LIU · DARYL HANNAH ALSO STARRING VIVICA FOX AND MICHAEL MADSEN
A LAWRENCE BENDER PRODUCTION · Written & Directed by QUENTIN TARANTINO COLOR by DE LUXE

I flew off to London to propose the role of ELLE DRIVER to DARYL HANNAH. What was funny was that she and UMA did not get along at all.

I didn't know if it was in order to stay in character, or whether they just didn't click. But I got exactly what I wanted on-screen.

During the scene where ELLE DRIVER is ([redacted]), she gave me a massive gift by flying into a total rage in the bathroom, like PRIS in BLADE RUNNER.

The character of ELLE DRIVER was inspired by CHRISTINA LINDBERG, who played the fantastic cult icon FRIGGA in...

THRILLER - A CRUEL PICTURE

ITS U.S. RELEASE CAME UNDER A FEW DIFFERENT NAMES, INCLUDING THEY CALL HER ONE EYE A FAR SUPERIOR TITLE.

THE MOVIE THAT HAS NO LIMITS OF EVIL
FIRST THEY TOOK HER SPEECH...
THEN HER SIGHT...
WHEN THEY WERE FINISHED SHE USED WHAT WAS LEFT OF HER FOR HER OWN FRIGHTENING KIND OF REVENGE!

THEY CALL HER ONE EYE

Continuous Saturday from 1:30 PM

OPEN NIGHTLY AT 7:30 PM

NOW!

CHRISTINA LINDBERG

Executive Producer BO A. VIBENIUS · Directed by ALEX FRIDOLINSKI · In Eastmancolor

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'UNHOLY ROLLERS' Daily 'One' 12:00 3:10, 6:20 & 9:35 'Unholy' 1:35, 4:45 & Late Bats Nats Everyday till 2 PM

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JOSE THEATRE · SAN JOSE
TROPICANA D/I · SAN JOSE
MOONLIGHT AIR · SANTA CLARA

MOFFETT D/I — Mtn View
WINCHESTER D/I — Campbell
CENTURY 23 — San Jose
— PENINSULA —
BURLINGAME D/I — Burlingame
MTN VIEW — Mtn View

IAMS

NOW

Shot in 1973 (released in 1974) by Swedish director BO ARNE VIBENIUS.

BO ARNE was INGMAR BERGMAN'S assistant director for PERSONA (1966) and HOUR OF THE WOLF (1968).

x=?

And let me tell you, the Swedish were not known back then for assembling furniture. But rather for assembling with each other... in the nude.

SWEDISH EROTICA

He wanted to try his own hand at directing. After an initial failure, he noticed all of the exploitation movies and X-rated movies that were filling up theaters.

PERSONA

EN FILM AV INGMAR BERGMAN

INSPICIENT: BO VIBENIUS
REKVISITA: KARL ARNE BERGMAN

He figured that by doing a bit of trash, he'd then be able to finance his future cinematic masterpieces.

x=$

HE WAS INSPIRED BY THE *RAPE-REVENGE** GENRE.

(* A STYLE OF B-MOVIES POPULAR IN THE 70S.)

THIS WOMAN HAS JUST CUT, CHOPPED, BROKEN, and BURNED FIVE MEN BEYOND RECOGNITION...
BUT NO JURY IN AMERICA WOULD EVER CONVICT HER!
I SPIT on your GRAVE
...AN ACT OF REVENGE!
JERRY GROSS presents "I SPIT ON YOUR GRAVE"
A CINEMAGIC PICTURES PRODUCTION
A MEIR ZARCHI FILM
CAMILLE KEATON · ERON TABOR · RICHARD PACE · ANTHONY NICHOLS
DISTRIBUTED BY THE JERRY GROSS ORGANIZATION
R RESTRICTED

IN PARTICULAR, *THE LAST HOUSE ON THE LEFT* BY WES CRAVEN AND *I SPIT ON YOUR GRAVE* BY MEIR ZARCHI.

It rests on 13 acres of earth over the very center of hell..!
MARI, SEVENTEEN, IS DYING.
EVEN FOR HER THE WORST IS YET TO COME!
SHE LIVED IN THE
LAST HOUSE ON THE LEFT
TO AVOID FAINTING KEEP REPEATING, IT'S ONLY A MOVIE ..ONLY A MOVIE ..ONLY A MOVIE ..ONLY A MOVIE ..ONLY A MOVIE
SEAN S. CUNNINGHAM FILMS LTD. Presents "THE LAST HOUSE ON THE LEFT"
Starring: DAVID HESS • LUCY GRANTHAM • SANDRA CASSEL • MARC SHEFFLER
• and introducing ADA WASHINGTON • Produced by SEAN S. CUNNINGHAM
Written and Directed by WES CRAVEN • COLOR BY MOVIELAB
R RESTRICTED

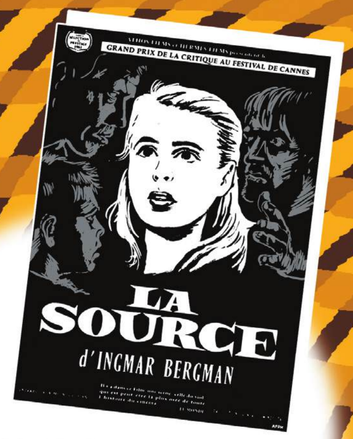
NOT TO BE CONFUSED WITH I SHALL SPIT ON YOUR GRAVE** (1959), ADAPTED FROM THE EPONYMOUS NOVEL BY BORIS VIAN.

(** *J'IRAI CRACHER SUR VOS TOMBES.*)

In June 1959, on the day of its release, BORIS VIAN was in the audience at the Marbeuf theater in Paris. Before the end of the credits, he cried out--

Then he collapsed, leaving this world in a final memorable burst.

BUT RETURNING TO *THRILLER*...



BO ARNE was also influenced by his mentor, INGMAR BERGMAN, who is largely considered tohave created the RAPE-REVENGE genre in 1960 with THE VIRGIN SPRING.

BO had his story, sketched out over the course of a week. Then he had to find an actress. He settled on

christina lindberg,

a knockout with generous curves and an innocent face.

BO quickly saw she lacked acting chops. No problemo. He cut all her lines and turned her character into a mute, a consequence of her being raped as a child. And that's just the starting point for the movie.

FRIGGA is later picked up by a pimp (unbeknownst to her, unfortunately), who brings her back to his place.*

(* *As in FRIGG, the wife of Odin, who is himself one-eyed.*)

The pimp promptly drugs her and forces her to sell her body.

And when she resists having sex with a client, he cuts out her eye.

In the most realistic manner since UN CHIEN ANDALOU in 1929.

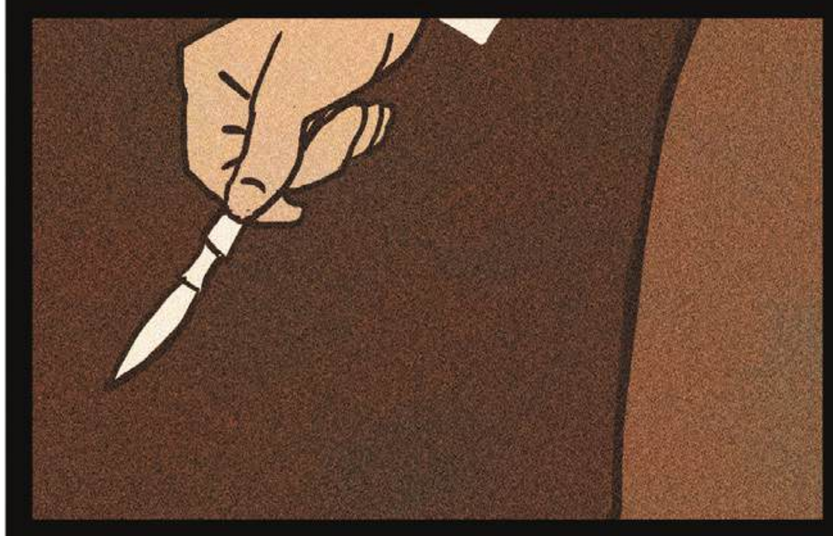
Christina even injured herself during the shoot.

The crew stayed around at the hospital and even went to film the body of a teenager who had committed suicide.

Frigga soon becomes addicted to heroine, and her services are sold to both male and female clients.

The sex scenes are hardcore, with no simulation, and are not in fact performed by CHRISTINA. She was unaware of them and was horrified to discover them later on.

The scenes actually featured a couple of swingers, who went by Romeo and Juliet. Bo Arne wanted X-rated, and that's exactly what he got.



In her free time, CHRISTINA set to learning how to drive, fight, and shoot. That surely allowed her to get a few things out of her system.

BO, who had at first considered releasing the movie under a pseudonym, was actually beginning to enjoy making a trashy movie.

He managed to get his hands on a movie camera that filmed at 100 frames per second, allowing him to shoot his action scenes in slow motion, to excellent effect.

In addition, that had the benefit of stretching out the length of the movie, which was helpful given the basic storyline (especially with a mute protagonist).

CHRISTINA, who had never driven in her life, was having a blast now, and got going a bit too fast one day after the shoot. The police stopped her and promptly discovered an entire arsenal in her trunk.

They weren't just props. Movies generally use real guns, they just shoot blanks.

Her big, sad eyes--and Bo Arne's explanation--must have been convincing, because they quickly let her go. What's more, to make sure no one got hurt during filming, a cop came on set to supervise her driving and was in the car for each stunt.

The cops must have really taken a liking to the movie, because they even lent them a police car for some of the chase scenes.

Bo Arne never did have the chance to make his cinematic masterpieces. He ended his career shortly after THRILLER.

It's true that bankrolling his future with an X-rated movie was perhaps not the idea of the century.

But, 20 years later, THRILLER--A CRUEL PICTURE did become a cult classic on VHS. It was even considered by many as a feminist movie, because all the men are pigs, and they get what's coming to them.

In slow motion, even.

The movie might have also prematurely ended CHRISTINA LINDBERG'S career, had she not been in two other movies that came out the same year, and which became classics of the PINK FILM genre--SEX & FURY and ANITA.

Even if audiences tend to be more indulgent with women who show their wares.

HONESTLY, THE *STORY BEHIND THE SHOOT* WOULD MAKE AN INCREDIBLE MOVIE.

I CAN'T SAY I *HAVEN'T THOUGHT ABOUT IT*.

BUT THE ORIGINAL STILL CARRIES ITS X-RATING, SO THE AUDIENCE WOULD BE LIMITED.

IT WOULD'VE BEEN A GREAT FLICK THOUGH, *BOOGIE NIGHTS* STYLE.

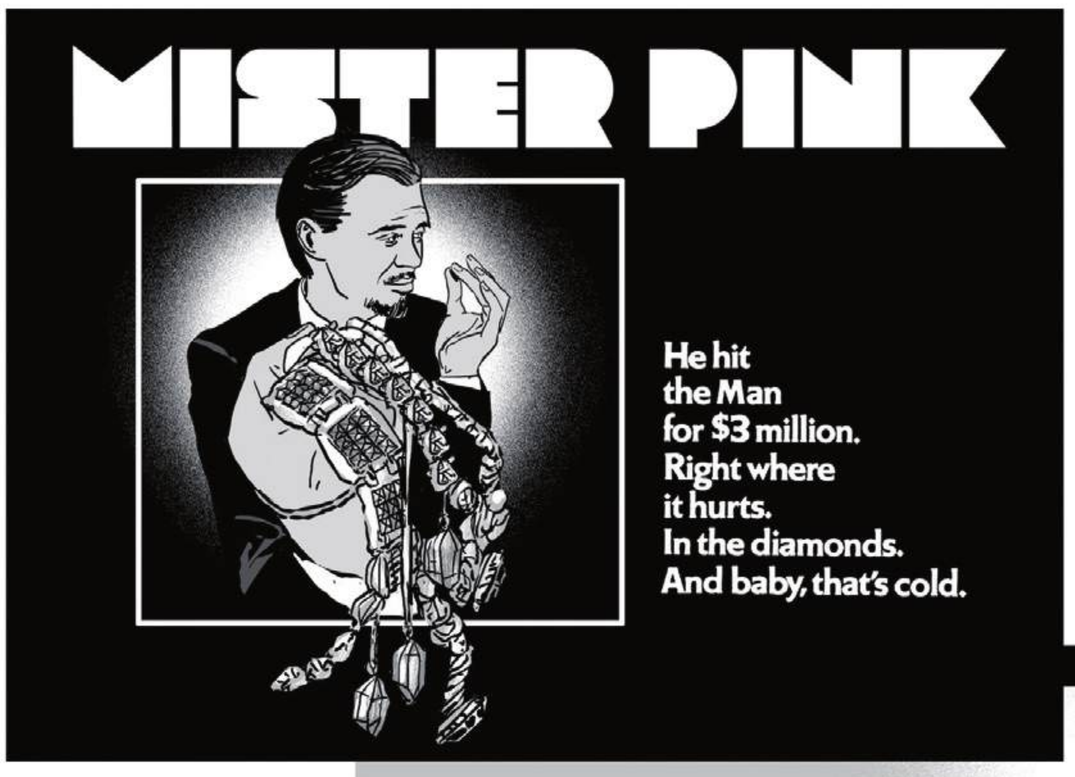
ZOË BELL was UMA'S double for all of her stunts and other dangerous things.

We were as careful as we could, but when ZOË stood in for DARYL HANNAH and took a double kick from UMA and landed on the TV... ZOË fractured her back, without realizing it.

She did an X-ray five years later. ZOË is made out of reinforced concrete and is flexible like a reed. Well-proportioned, too, which doesn't hurt when you're standing in for UMA.

SAM makes an appearance too, at the chapel. So he's there for the massacre.

He wanted to know if the piano player, RUFUS, was supposed to be JULES. When I asked him where he got that idea, he said it was because RUFUS'S resume was too good to be true.



Steve Buscemi had asked me the same thing about BUDDY, the waiter from JACK RABBIT SLIM'S in PULP FICTION. He wanted to know if it was MR. PINK, who had gone back to his old job to keep a low profile after the whole diamond fiasco.

I told both of them the same thing--play it how you want, guys.

RZA DID THE SOUNDTRACK, COMPOSING THE MUSIC AS IF IT WERE A WU-TANG CLAN ALBUM. I LOVED IT.

ROBERT GAVE ME ONE OF THE SONGS FOR $1. IN EXCHANGE, I HAD TO DIRECT A SCENE FOR *SIN CITY,* WHICH HE WAS GOING TO DO WITH FRANK MILLER.

IT WOULD BE MY ONE AND ONLY FORAY INTO DIGITAL CINEMA. AND I HATED IT.

I'M AGAINST THE VERY IDEA.

I LIKE THE FACT THAT IT'S MORE DIFFICULT TO SHOOT WITH ACTUAL FILM. YOU HAVE TO MAKE A GREATER EFFORT FOR THE LIGHTING.

A MOVIE MUST BE EARNED, AND SEEN ON THE BIG SCREEN.

THE DAY WE ALL START WATCHING MOVIES ON OUR PHONES IS THE DAY I'LL STOP MAKING THEM.

I'LL WRITE BOOKS INSTEAD, UNTIL THE END OF MY DAYS.

LET'S GET BACK TO *KILL BILL*, SHALL WE?

I KNOW, I KNOW, I'M GETTING A BIT *CARRIED AWAY*. I SHOULDN'T LET ALL THAT GET TO ME, *BUT IT DOES*.

I HAVE ONLY *ONE FEAR*, AND THAT IS TO WITNESS THE *DEATH OF CINEMA* DURING MY LIFETIME.

THERE WILL STILL BE *MOVIES*. BUT *REAL CINEMA*, SHOT WITH *FILM*, WILL BE DEAD.

RIGHT. SO, BACK TO *KILL BILL*.

AND *BRUCE LEE*, MAYBE?

WE'LL GET TO HIM *LATER*.

I'D RATHER TALK ABOUT

THE WORST DAY OF MY LIFE.

THE DAY I ALMOST SENT UMA INTO *THE GREAT BEYOND*...

LIKE *JAMES DEAN*...

YOU SURE?

YES... *I OWE IT TO HER*.

EVERYTHING WE DID WAS WORKING PERFECTLY. *YUEN WOO-PING* HAD TURNED UMA INTO *A WAR MACHINE*.

SHE'D GIVEN BIRTH *THREE MONTHS BEFORE*, AND SHE'D TRAINED *REALLY HARD*.

ZOË BELL DID ALL THE DIFFICULT STUNTS, BUT YOU COULD SEE ON-SCREEN THAT UMA WAS MOVING *REALLY WELL*.

SHE MADE A CONVINCING *ASSASSIN*.

SALLY MENKE did the editing as we went, and we could see the movie was going to be killer.

WEINSTEIN had decided to split the movie in two parts. Perfect--my plan worked.

We were all pumped up. We were going to be going up against STAR WARS and THE MATRIX. They would be open to anyone 13 and up, so we were really going to have to go for it.

They also promised audiences a pristine digital universe. While we offered up sweat, blood, and a genuine rush.

Filming was almost over. We were feeling confident.

Too confident.

It was going to be a simple shot.

UMA speeds down a country road in Mexico. The camera is behind her, so we can feel the wind in her hair, and in ours.

UMA wasn't up for it, though, and asked for a stunt double.

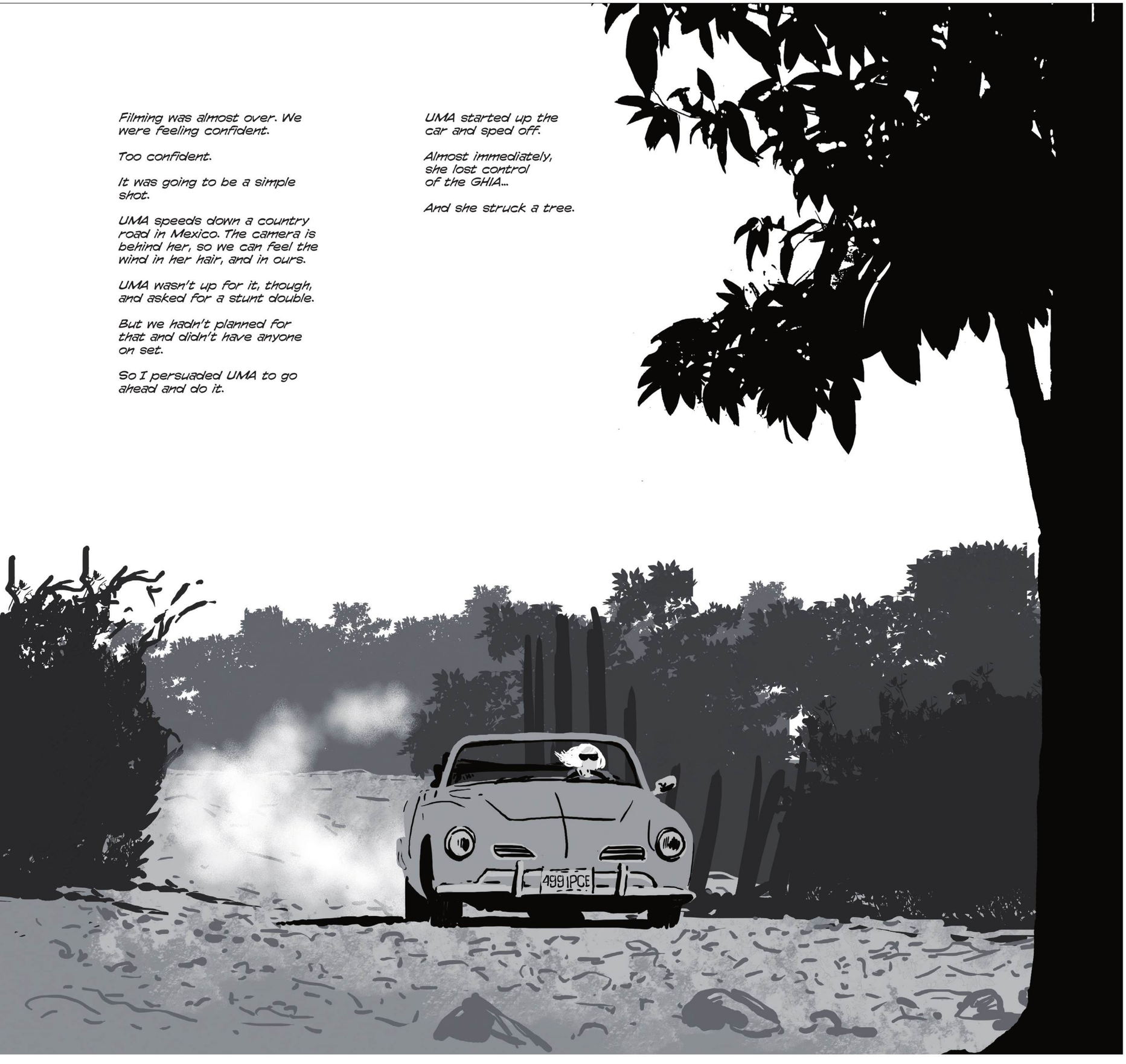
But we hadn't planned for that and didn't have anyone on set.

So I persuaded UMA to go ahead and do it.

UMA started up the car and sped off.

Almost immediately, she lost control of the GHIA...

And she struck a tree.



She wasn't moving.

We ran toward her.

Behind her glasses, I saw her eyes move.

She was alive.

The whole crew went into crisis mode.

I stayed with her, holding her hand until the ambulance arrived.

Her legs were injured, and there was a contusion on her head.

I didn't know what to do with myself.

I called WEINSTEIN to break the news. He asked me how she was.

Would she be able to go back to work soon?

Were we at fault? In case she wanted to sue us.

I hung up.

Filming was suspended. UMA appeared to be out of danger. She was transferred to a hospital in L.A.

MIRAMAX had her sign a nondisclosure agreement. The company's lawyers told her that if she tried to sue, I would bear the brunt of it.

UMA ASKED US TO **DESTROY** THE FILM OF THE ACCIDENT.

BUT I **COULDN'T DO IT.**

IT WAS **EVIDENCE**... AND I WAS **AFRAID** OF WHAT WOULD HAPPEN TO ME.

NOTHING WOULD BE THE SAME BETWEEN US AFTER THAT.

AND IT WAS **MY** FAULT.

Finally UMA was able to return to the set. But she could no longer do any action scenes.

I rewrote the last scene so that everything takes place around a table. I was thrilled with the new version. BILL'S monologue about SUPERMAN and CLARK KENT is superb.

It was only supplanted when I later wrote LANDA'S iconic scene in INGLOURIOUS BASTERDS.

I'LL TELL YOU MY OWN *FIVE-POINT TECHNIQUE--*

1. KNOW YOUR GENRE INSIDE AND OUT.

2. WRITE GREAT DIALOGUE.

3. CUT ALL THE BORING PARTS.

4. ALWAYS HAVE FUN.

5. BE SINCERE.

WITH ALL OF THAT, ***SUCCESS IS ASSURED*** EVERY TIME. THE MOVIES BECOME ***SMASH HITS*** AROUND THE WORLD, AND EVERYONE WHO WAS INSULTING ME IN THEIR ***DREAMLAND*** FINALLY ***WAKES UP*** AND ASKS FOR FORGIVENESS.

Well, not quite everyone.

There will always be a few grumps who go on grumbling.

But I've won over younger viewers, and each year, a new generation discovers my movies and loves them.

Of course, a lot of the references go right over their heads, but they like what they see.

For the youth of the world, I'm a cool guy. That's right--me, cool.

UMA did the promo for the movie like the pro she is, reminding us along the way what a great actress she is.

Then we began to see each other less often. And then not at all.

My plan to do a new KILL BILL every ten years was a goner.

Ironically, it was Weinstein who would end up bringing us back together... several years later.

HARD TOPICS

UH-OH, GETTING SERIOUS.

NOW, I DON'T NECESSARILY *WANT* TO TALK ABOUT THIS, BUT PEOPLE WANT TO KNOW YOUR THOUGHTS...

WHAT IS IT? *BRUCE LEE*? MY REFERENCES? FEET? VIOLENCE? THE *N-WORD*?

YEAH, THE *INTERNET* LOVES TO TALK ABOUT ME. (LAUGHS.)

I CAN'T SAY ANYTHING WITHOUT IT *GOING VIRAL* FOR A MONTH.

YES, I FIGURED WE WERE GOING TO HAVE A LOT TO WORK THROUGH, *MR. TARANTINO*. YOU'RE A GREAT QUARRY FOR THE PRESS.

THE FIRST BIOGRAPHY DONE ABOUT ME WAS BACK IN *1995*, BY JAMI BERNARD*. I HAD ONLY DONE *TWO MOVIES* AT THE TIME.

SO... *WHERE DO WE START*?

(* See bibliography.)

feet

THIS IS ONE OF THE REASONS *I'M NOT ON SOCIAL MEDIA*.

I WOULD BE BOMBARDED WITH PICTURES, MEMES, RUMORS, AND TAUNTS ABOUT *FEET*.

THE INTERNET IS *FULL OF TROLLS* WHO SPEND THEIR TIME SCREWING WITH *SCORSESE*.

BLAH BLAH BLAH, *COCAINE*, BLAH BLAH... IN AN ENDLESS LOOP. IT'S *PATHETIC*.

IF THEY'RE ABLE TO GO AFTER MARTIN, THEN I'M A MASSIVE TARGET FOR THESE *SPINELESS CLOWNS*.

BUT THAT'S NOT THE *POINT* HERE, QT.

IT'S SIMPLE--I FIND THAT FEET ARE *BEAUTIFUL THINGS* AND INCREDIBLY *PHOTOGENIC*.

SCREENS ARE FULL OF *BOOBS AND BUTTS*, AND THAT DOESN'T BOTHER ANYBODY.

I THINK FEET ARE A BIT MORE *INTIMATE*, AND SINCE WE DON'T SEE THEM A LOT, I'M TRYING TO *CHANGE THAT*.

IT'S THE SAME THING AS WITH THE *POP CULTURE REFERENCES* AND *NON-LINEAR STORYTELLING*. I DIDN'T INVENT THESE THINGS. THEY WERE JUST SITTING THERE, COMPLETELY IGNORED. SO I DECIDED TO USE THEM, AND VERY WELL I MIGHT ADD!

IT'S NOT ME WHO DOES TOO MUCH--IT'S THE OTHERS WHO DO *TOO LITTLE*.

SOME THINK YOU'RE JUST A *THIEF*.

OH, I SEE. SO IT'S *AS SIMPLE AS THAT*, IS IT?

SO WHY DO WE KEEP SEEING SO MANY *BORING MOVIES*?

THE RECIPE IS EASY--YOU TAKE A BUNCH OF *WELL-KNOWN ACTORS*.

YOU PUT THEM IN *BLACK SUITS*.

YOU HAVE THEM TALK FOR *HALF THE MOVIE*, SHOVING IN AS MUCH POP CULTURE AS YOU CAN, TO THE POINT IT MAKES *THE SIMPSONS* LOOK LIKE SOMETHING FROM *JAMES IVORY*.

THEN YOU *PAINT THE SET IN RED* AS YOU KILL OFF HALF YOUR CHARACTERS. AND THERE YOU HAVE IT, *EASY-PEASY*.

AND YET, *IT DOESN'T WORK*.

NO, IT DOESN'T WORK LIKE THAT.

YOU HAVE TO BELIEVE THAT THE AUDIENCE IS AS CLEVER AS YOU ARE. YOU HAVE TO WRITE FOR *YOURSELF*, WHILE BRINGING VIEWERS ALONG WITH YOU. YOU HAVE TO BE *GENEROUS*. HUMOR IS A WEAPON OF *MASS DISTRACTION*, AND YOU HAVE TO *USE IT*.

YOUR JOKES SHOULD SPEAK TO FILM BUFFS, BUT THE GENERAL PUBLIC SHOULD BE ABLE TO LAUGH RIGHT ALONG WITH THEM. AND WHEN YOU GET THAT, *BINGO*.

NOW, LET'S TAKE *THE SHINING* (1980). WHO DOESN'T LIKE *THE SHINING*? (APART FROM STEPHEN KING, THAT IS.)

LOOK AT THE SCENE WHERE *JACK TORRANCE/ NICHOLSON* HACKS THROUGH THE BATHROOM DOOR, AS HE GOES AFTER *WENDY* AND *DANNY*.

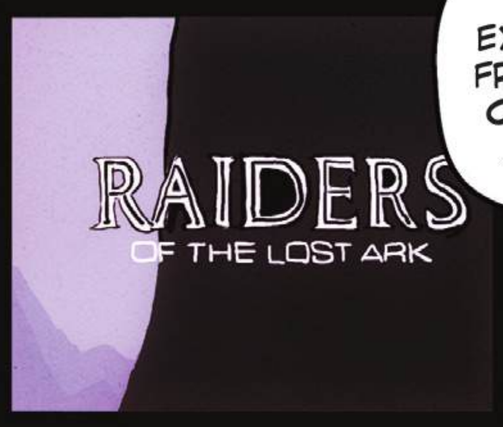
WHILE HE PLAYS THE BIG BAD WOLF AND UTTERS HIS ICONIC PHRASE--*"HERE'S JOHNNY!"*--YOU CAN ADMIRE THE BEAUTY OF THE COMPOSITION AND SEE HOW IT COMPARES WITH *THE PHANTOM CARRIAGE* (1921).

IT'S SIMPLE AND ENTICING. WELL DONE, *STANLEY*. WAS IT WORTH HARASSING *SHELLEY DUVALL* PSYCHOLOGICALLY DURING THE WHOLE SHOOT?

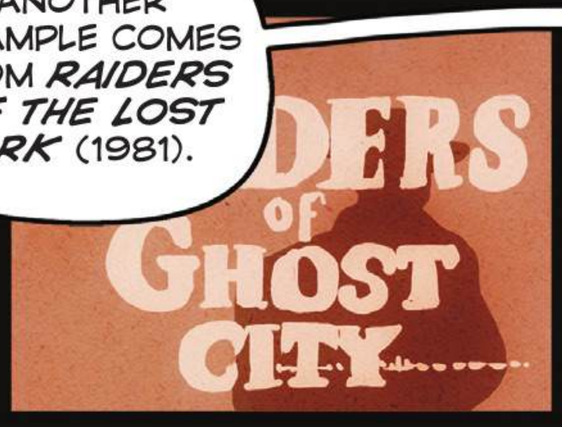
IMPOSSIBLE TO SAY. WHAT'S SURE IS THE PURE TERROR WE SEE ON-SCREEN.

THE PHANTOM CARRIAGE (1921)

THE SHINING (1980)



ANOTHER EXAMPLE COMES FROM ***RAIDERS OF THE LOST ARK*** (1981).

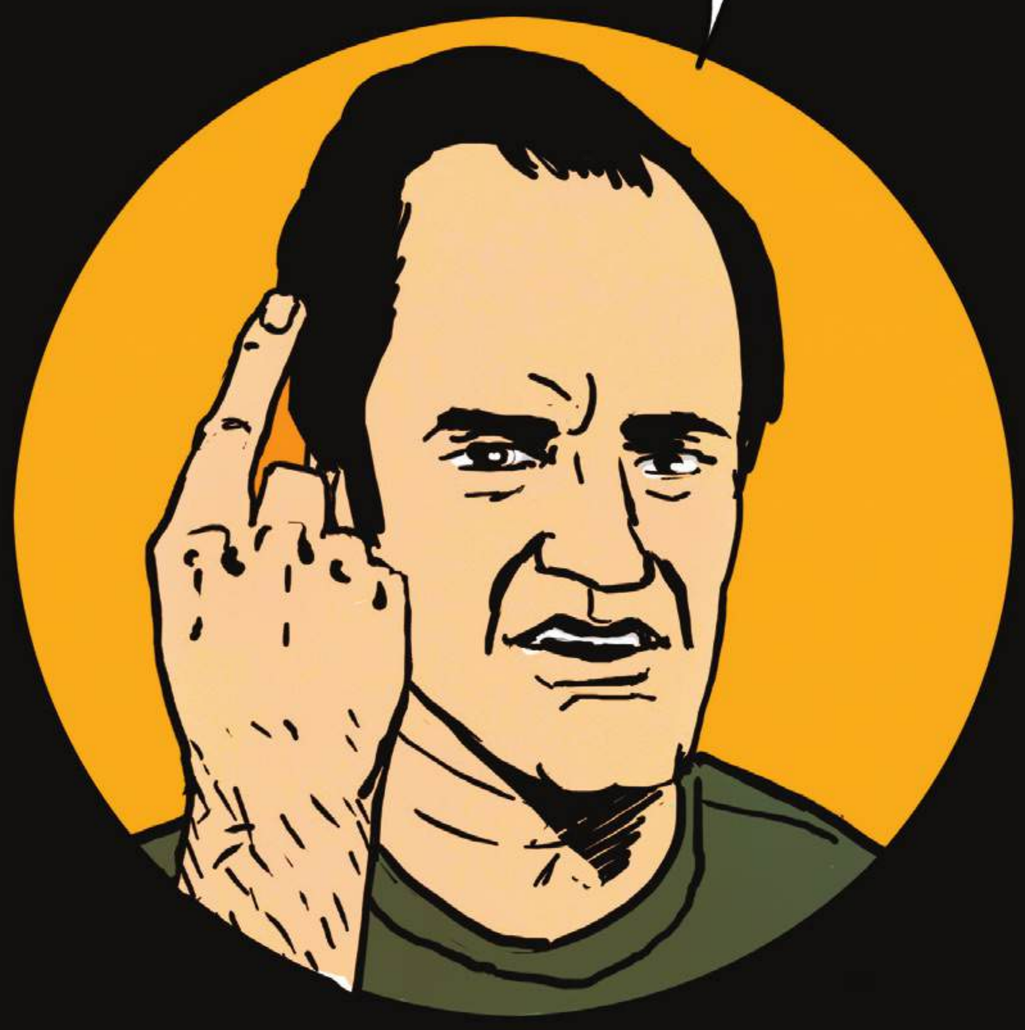


ONE OF THE MOST SATISFYING MOVIES EVER MADE. ***SPIELBERG*** AND ***LUCAS*** WANTED SO BADLY TO MAKE A MODERN VERSION OF THE KIND OF PULP MOVIES THEY WATCHED AS KIDS INSTEAD OF GOING TO PLAY OUTSIDE THAT THEY TOOK THEIR TITLE AND OPENING SEQUENCE FROM ***RAIDERS OF GHOST CITY*** (1944). OK, WELL, HALF THE TITLE, BUT THE WHOLE FIRST SCENE FOR SURE.

SO YOU CAN ALL ***GET OFF MY BACK*** ABOUT THE REFERENCES YOU SEE IN MY MOVIES. NO ONE EVER GETS ON ***SCORSESE'S*** CASE ABOUT HIS "REFERENCES" OR "HOMAGES" --PROBABLY BECAUSE PEOPLE ARE ***TOO IGNORANT*** TO CATCH THEM.

WHEN YOU CITE OTHER MOVIES, IT SHOWS YOU KNOW.

BUT IF YOU WANT A LIST OF MOVIES WITHOUT ANY CROSS-REFERENCES, I HAVE PLENTY TO SATISFY YOUR MONO-NEURON BRAIN, WITH ***KILL DARK BLACK*** OR ***DARK DEATH KILL***, OR ANY OTHER STRAIGHT-TO-VIDEO MOVIE THAT ***STEVEN SEAGAL*** HAS MADE OVER THE YEARS. JUST TO BE ABLE TO SURROUND HIMSELF WITH ENOUGH PEOPLE TO MAKE HIM FEEL LIKE A SENSEI, CAPABLE OF SOMETHING OTHER THAN STUFFING HIS FACE.



I THINK IT'S TIME FOR A SESSION OF

FILM SCHOOL

CLASSICISM

YOU HAVE TWO GUYS FISHING ON THE LAKE IN THEIR BOAT.

THEIR NAMES ARE... LET'S SEE...

ROY AND *JASON*.

ROY HAS A BITE, BUT HE CAN'T REEL IT IN. HE LOOKS IN THE WATER TO SEE WHAT HE CAUGHT, AND HE SAYS--

ORCA

ORCA

CLASSICISM

WE'RE GONNA NEED A BIGGER BOAT.

OK, ROY.

ORCA

(LAUGHS.) THE POSSIBILITIES HERE ARE ENDLESS!

DID HE CATCH A BIG FISH? *A REALLY BIG FISH?*

MAYBE A *SHARK?*

ORCA

THE *JAWS* REFERENCE WILL GET A LAUGH OUT OF THOSE WHO'VE SEEN THE MOVIE.

BUT THE ONES WHO'VE SEEN IT AND REMEMBER THAT *CHIEF BRODY* WAS PLAYED BY *ROY SCHEIDER* ALREADY STARTED TO LAUGH WHEN THEY HEARD THE NAME OF THE FIRST FISHERMAN.

MEANWHILE, THE OTHER FISHERMAN, *JASON*, HEARKENS BACK TO THE SECOND *FRIDAY THE 13TH*, WHERE THE ANTAGONIST GOES ON A KILLING SPREE AT CRYSTAL LAKE.

IN THIS CASE, THEN, THE NAME IS A *RED HERRING*, WHICH I'VE THROWN IN TO MESS WITH THE FILM JUNKIES WHO HAVE SEEN *EVERY MOVIE ON EARTH*.

AND THAT'S HOW IT WORKS. I NOW HAVE A SHORT SCENE WITH *TWO LINES OF DIALOG* AND *THREE REFERENCES*.

ACTION + REACTION = *EMOTIONS*

THE RESULT *PULLS AUDIENCES IN* AND SOLICITS *EMOTION*.

CLASSICISM

FILM SCHOOL 2

ALL RIGHT, I'LL GO AHEAD AND GIVE YOU ANOTHER EXAMPLE.

KILL BILL VOL. 1, AT THE HOUSE OF BLUE LEAVES, HALFWAY THROUGH THE FIGHT SCENE WITH THE CRAZY 88.

THE BRIDE IS AT THE BOTTOM OF THE STAIRS. O-REN ISHII IS WATCHING HER FROM ABOVE, AMUSED, AS THE REST OF THE GANG ARRIVES OUTSIDE.

- You believed it was that easy ?

- For a moment I kinda did.

- Silly rabbit.

- Trix are for kids.

I ALWAYS GET A LOT OF LAUGHS FROM THIS, EVEN OUTSIDE THE U.S. IT'S THE "*SILLY RABBIT*" LINE--IT ALWAYS LANDS.

BUT BEYOND THIS BEING A FUN LINE, *TRIX* IS OF COURSE A FAMOUS BRAND OF CEREAL, AND IN THE '60S, A COMMERCIAL CAME OUT WHERE A RABBIT WANTED TO TAKE THE KIDS' CEREAL, AND THEY HAD TO REMIND HIM THAT "*TRIX ARE FOR KIDS.*"

THAT GIVES US OUR *SECOND MEANING*.

BUT WHEN YOU WATCH THE MOVIE AGAIN AND YOU KNOW THAT *THE BRIDE'S* NAME IS (*SPOILER**)...

(*BEATRIX KIDDO.)

...WE GET ANOTHER EASTER EGG.

AND THERE'S OUR *THIRD LEVEL OF MEANING*, JUST FOR YOU!

THANK YOU, THANK YOU! I'D LIKE TO THANK THE ACADEMY, AS WELL AS EVERYONE WHO...

(PLAY-OFF MUSIC COVERING THE SPEECH)

ANTHOLOGY MOVIES *NEVER* SEEM TO WORK. I THOUGHT ABOUT DOING ONE WHERE I WOULD TAKE ON THE WHOLE THING MYSELF.

I GOT TO BE PART OF ONE WITH *SIN CITY*, AND WANTED TO DO ANOTHER ONE RIGHT AWAY.

ROBERT came over to show me the edited version of my scene. We talked, and watched a few exploitation movies and trailers.

My place was a mess. ROBERT saw a poster of DRAGSTRIP GIRL. He had the same one at home.

We started to bounce ideas off each other, and by the end of the night, we knew what our next movie would be.

YOU THINK *MIRAMAX* WILL PAY FOR THIS SHIT?

LIKE THEY HAVE A CHOICE. OTHERWISE WE *WALK*.

Making B MOVIES is always great fun.

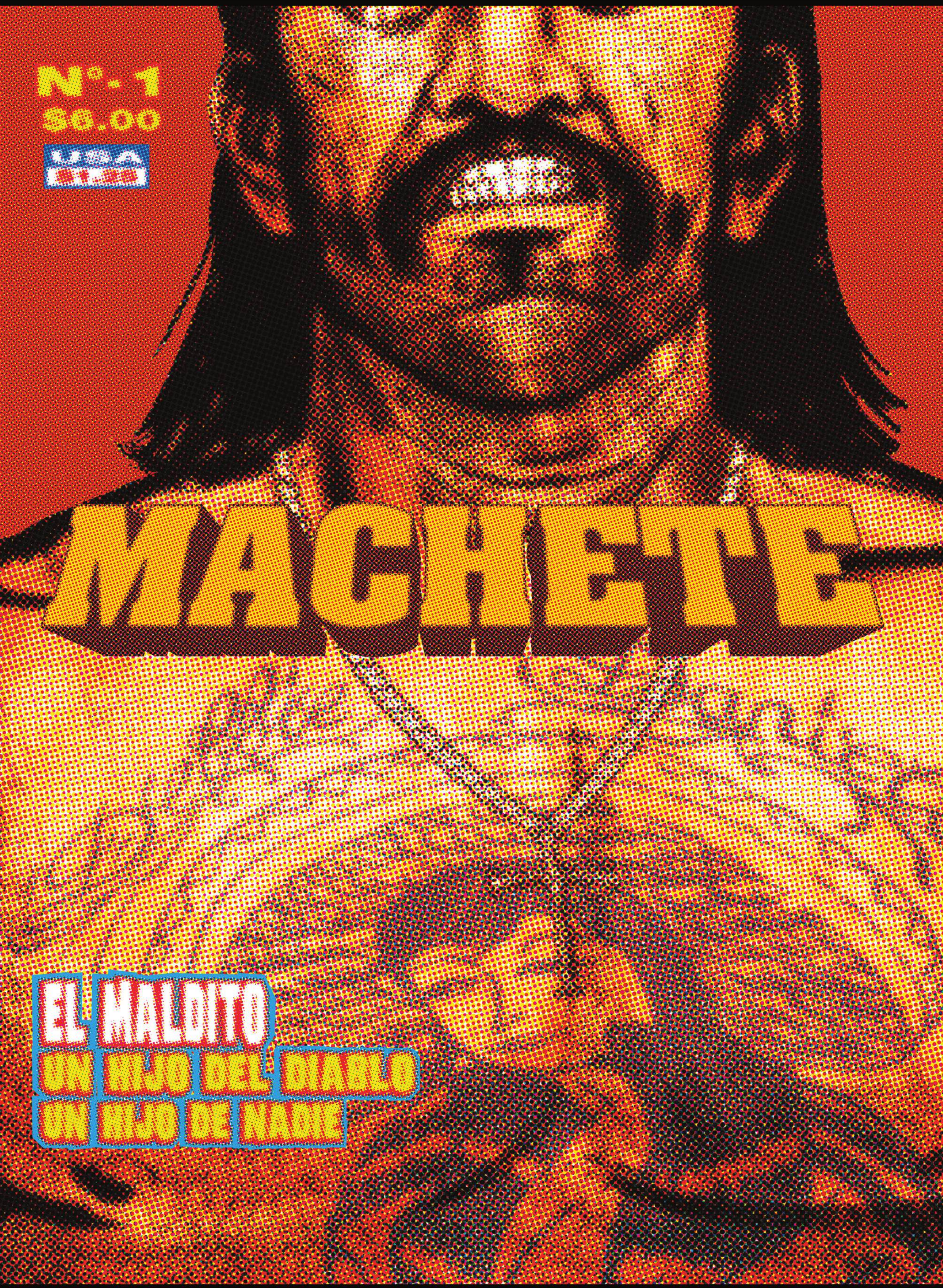
You can do whatever you want, even leaving in plot holes, and the audience will eat it up.

As much as I enjoyed working with my "brother", I've realized that my collaborative projects always fall on their face, while my personal projects always succeed.

ROBERT was made for these kinds of movies. PLANET TERROR is an excellent genre movie, uninhibited and hilarious.

His idea to "lose" a 15-minute reel and go on with the movie is absolute genius.

GRINDHOUSE!
SO, FOR THOSE WHO AREN'T FAMILIAR WITH THE CONCEPT, IMAGINE A 1930s-ERA VAUDEVILLE THEATER, REPURPOSED IN THE '80S TO SHOW NOTHING BUT *MISSING IN ACTION III* WITH CHUCK NORRIS. IN SPANISH.
THE LOGES ARE FOR *THE RATS*. OR FOR LOSING YOUR VIRGINITY.
THERE'S *GRAFFITI* ON THE SCREEN THAT NEVER GOES AWAY.
AND SO EVERYONE KNOWS THAT *CHOLO LOVES COWBOYS*.
HIS NUMBER MUST BE ON THE *BATHROOM WALLS*.
THESE WERE PLACES THAT RAN *DOUBLE FEATURES*, SOMETIMES *TRIPLE FEATURES*.
LIKE ONE NIGHT WHERE *STREET FIGHTER* WAS ON THE BILL, WITH THREE *SONNY CHIBA* MOVIES. *HAHA!*
RAPIST N°1


Nº.1
80.00
USA
1980
MAGNET
EL MALDITO
IMPERIO

(* Uncle, in Spanish. ** Dope/cocaine.)

WHEN ROBERT TAPPED ***TREJO*** FOR ***DESPERADO, HE*** REALIZED THAT HE WAS ACTUALLY HIS ***COUSIN***.

DANNY HAS THE PHYSIQUE OF A REAL TOUGH GUY. HIS ***LIFE*** IS EVEN MORE INCREDIBLE THAN HIS MOVIES.

HE WAS BORN IN L.A. IN 1944, AND HIS RUN-INS WITH THE LAW BEGAN SOON AFTER.

His favorite uncle, GILBERT TREJO, was a real bad hombre, and he started to bring him along on robberies when he was just eight years old.

By age 10, he was addicted to drugs.

*TÍO**, GIMME SOME YEYO**, OR I'LL TELL MY DAD!

He spent his time going in and out of detention centers.

As an adult, he continued to fill up his punch card at some of the country's roughest prisons.

He even crossed paths with CHARLES MANSON.

He describes him as a little shit, but a talented hypnotizer.

Y'KNOW, DANNY, I'M GONNA BE FAMOUS ONE DAY.

SHUT UP, MANSON!

At San Quentin, in 1966, he won the prison's boxing title, and met EDWARD BUNKER.

In 1968, he struck a guard during a riot, and spent two years in solitary, facing the death penalty. He promised to turn his life around, and that's what he did.

EDWARD BUNKER wrote his first novel in prison, NO BEAST SO FIERCE, which was optioned by WARNER. The excellent movie adaptation, STRAIGHT TIME, came out in 1978, featuring a formidable DUSTIN HOFFMAN in the lead role.

BUNKER also adapted and sold an original screenplay by AKIRA KUROSAWA, THE RUNAWAY TRAIN, which begins in prison.

Now sober and out of prison, DANNY spent his time helping convicts and youth who were caught up in crime and drugs.

HEY, I KNOW YOU. YOU'RE *DANNY TREJO*.

WANNA *MAKE SOME MONEY?*

WE NEED A COACH FOR *ERIC ROBERTS*, AND SOME EX-CONS TO GIVE THE MOVIE AUTHENTICITY.

EVEN *I'M* IN IT.

For a guy like DANNY, bringing in $70 a day to do jack all, just shut up and look tough on-screen, was a dream.

In his neighborhood, the primary occupation was sitting idle.

It was a full-time job, with overtime, and the pay was shit.

So DANNY was thrilled.

On top of that, BUNKER offered him the role of coach, to help ERIC ROBERTS become a real inmate and keep in shape.

Boom, 320 bucks a day.

Jackpot.

On set, DANNY didn't go unnoticed for long, and was soon brought on to play one of the inmates too, to make RUNAWAY TRAIN feel more realistic.

His first appearance on-screen was as a boxer who loses to ERIC ROBERTS. So for him, it was a real character study.

DANNY TREJO and EDWARD BUNKER both appeared as convicts at SAN QUENTIN in Steve Buscemi'S first big movie, ANIMAL FACTORY, adapted from the novel by BUNKER.

And there you had MACHETE along with my two Dogs, MR. BLUE and MR. PINK, all in one place.

Amazing.

Before that, MICHAEL MANN had cast DANNY for HEAT, together with ROBERT DE NIRO, who taught him the ropes as an actor.

They even improvised together the scene where DANNY dies.

MANN called DANNY'S character GILBERT TREJO, in honor of his uncle, who had helped with the filming of THE JERICHO MILE at Folsom Prison, coordinating the inmates who appeared as extras.

So DANNY was doing DESPERADO with Robert. During filming, he noticed people in town and on the set devouring him with their eyes.

When SALMA wasn't there, that is...

As soon as she arrived, he'd jump on her...

...ripping off his shirt to reveal his tattoo. And he'd say--

ALL MY LIFE, I KNEW YOU EXISTED. FINALLY I MEET YOU, WOMAN OF MY DREAMS.

Robert thought this guy could become a kind of Mexican JEAN-CLAUDE VAN DAMME or CHARLES BRONSON, with multiple straight-to-video movies a year.

And he came up with a name for his character-- MACHETE.

During filming, instead of playing his guitar, ROBERT began writing the script for MACHETE.

ISADOR "UNCLE MACHETE" CORTEZ appeared on-screen for the first time in SPY KIDS.

And then in the infamous MACHETE trailer.

Everyone kept asking ROBERT when he was going to do MACHETE.

And finally he decided to bring this jewel into being.

THE IDEA BEHIND MY MOVIE, ***DEATH PROOF***, COMES FROM MY ANXIETY ABOUT ***DYING IN A CAR CRASH***.

DURING ***KILL BILL***, ONE OF THE STUNTMEN TOLD ME--

GET YOURSELF WHATEVER CAR YOU WANT, AND FOR $15K WE CAN ***DEATH-PROOF*** IT.

YOU COULD ***RAM IT INTO A BRICK WALL***, JUST TO SEE WHAT IT FEELS LIKE.

WE'LL REINFORCE THE FRAME, THE CHASSIS, ***THE WHOLE DEAL***.

Stunt guys are funny that way.

I guess cheating death every day helps puts things in perspective.

Naturally, with my twisted mind, I started thinking about what some lunatic could do with a car able to survive any impact.

And I envisioned a collision between two cars, without any special effects.

Old school, baby.

DEATH PROOF was the only time I was cinematographer.

I wanted to do it like Robert, and hold the camera.

That's easier to do with an exploitation movie. If you mess up, you just say you did it on purpose.

I wanted to surprise the audience. Everyone was expecting things to go off the rails immediately. But I wanted to put them to sleep a bit, hypnotize them, before the carnage begins.

I wanted to see how far I could go just with dialogue.

And it worked pretty well with DEATH PROOF, though it was with INGLOURIOUS BASTERDS that I really hit my stride.

Stuntman Mike

We contacted ELI ROTH and EDGAR WRIGHT to make fake trailers. ROBERT wanted one for MACHETE.

ROBERT, who can make a whole movie on $7,000, managed his budget well enough for MACHETE that he ended up having almost 40% of the movie in the can, and plenty of material for his trailer.

Robert's somewhat dubious plan was to use the proceeds from GRINDHOUSE to finish filming MACHETE for Blu-ray.

But the movie didn't have the success we hoped for.

The idea of double features had long been forgotten, and younger moviegoers left right after DEATH PROOF, not realizing that PLANET TERROR was to follow.

MIRAMAX decided to put each movie out separately internationally, to try to limit the damage.

As for me, when I saw the first full edit of DEATH PROOF, I said to myself--
OK, QT...
THIS IS YOUR WORST MOVIE.
BUT HONESTLY, IF THAT'S THE WORST YOU CAN DO, YOU'RE NOT DOING TOO BAD.

We really had a great time with this. But his movie is better than mine. He'd given his movie a lot of thought, and I hadn't given mine enough.

I HAD TO MATCH ROBERT'S ***SPEED***, AND IN TRYING TO MAKE THE ***PERFECT*** EXPLOITATION MOVIE, I JUST ENDED UP MAKING A GOOD BAD MOVIE.

I TOOK MY FAILURE ***PRETTY HARD***.

IT'S LIKE HAVING YOUR GIRLFRIEND ***DUMP YOU***, BUT YOUR GIRLFRIEND IS THE ***ENTIRE WORLD***.

DID I ***BREAK THE MACHINE***?

DID I STILL KNOW HOW TO WRITE SOMETHING PEOPLE ***WOULD LIKE***?

I couldn't believe how little ROBERT cared. He got right back to work making the same kind of movies. Bam, MACHETE, bam, ONCE UPON A TIME IN MEXICO. I admired him for that.

We were all wondering how to get our movies on TV, and he goes ahead and starts his own network, EL REY. That one really got me. Well played, RR.

DEEP DOWN, I KNEW I HAD TO QUIT MY WAFFLING AND FORGE AHEAD, AND ***DO MY F[redacted]NG WAR MOVIE***.

I HAD TO FINISH **ONCE UPON A TIME IN NAZI-OCCUPIED FRANCE...**

Chapter Five

A Good Nazi is a Dead Nazi

"When I was young, I believed in three things–Marxism, the redemptive power of cinema, and dynamite. Now I just believe in dynamite."
- SERGIO LEONE

WHEN I FINISHED THE SCRIPT FOR ***INGLOURIOUS BASTERDS***--YES, I MIGHT HAVE MADE A COUPLE OF SPELLING ERRORS--I DECIDED TO LEAVE THE TITLE AS-IS. THAT WOULD HELP DISTINGUISH MY TITLE FROM ***ENZO G. CASTELLARI'S THE INGLORIOUS BASTARDS*** (1978).

THE MOVIE'S OPENING IS MY ***FAVORITE SCENE***. IN 20 YEARS, EVERYONE WILL KNOW ME FOR THAT SCENE. ***HANS LANDA*** IS MY ***ALL-TIME BEST CHARACTER***. OK, HE'S A ***F[redacted]NG NAZI***, BUT I REALLY NAILED THIS ONE.

HERE, I'VE CREATED MY OWN ***DARTH VADER***. A VILLAIN SO CHARISMATIC THAT EVEN IF THE REST OF THE CHARACTERS WERE ***KITTENS WITH SLINGSHOTS***, THE MOVIE WOULD WORK IF I FOUND A CREDIBLE WAY TO DEFEAT HIM AT THE END.

I HAD WANTED ***LEONARDO DICAPRIO*** TO PLAY ***LANDA***. BUT I KNEW I NEEDED A GERMAN-SPEAKING ACTOR, AND IDEALLY FRENCH AND ITALIAN, TOO. ***NO LANDA, NO MOVIE***.

INGLOURIOUS BASTERDS

We continued looking as we cast the rest of the characters. No luck. I began to think that I'd written an impossible character. Lawrence, my producer, was like a duck on the pond, calm on the surface and kicking madly below the water.

Then CHRISTOPH WALTZ turned up. He was fantastic, in every language.

BINGO.

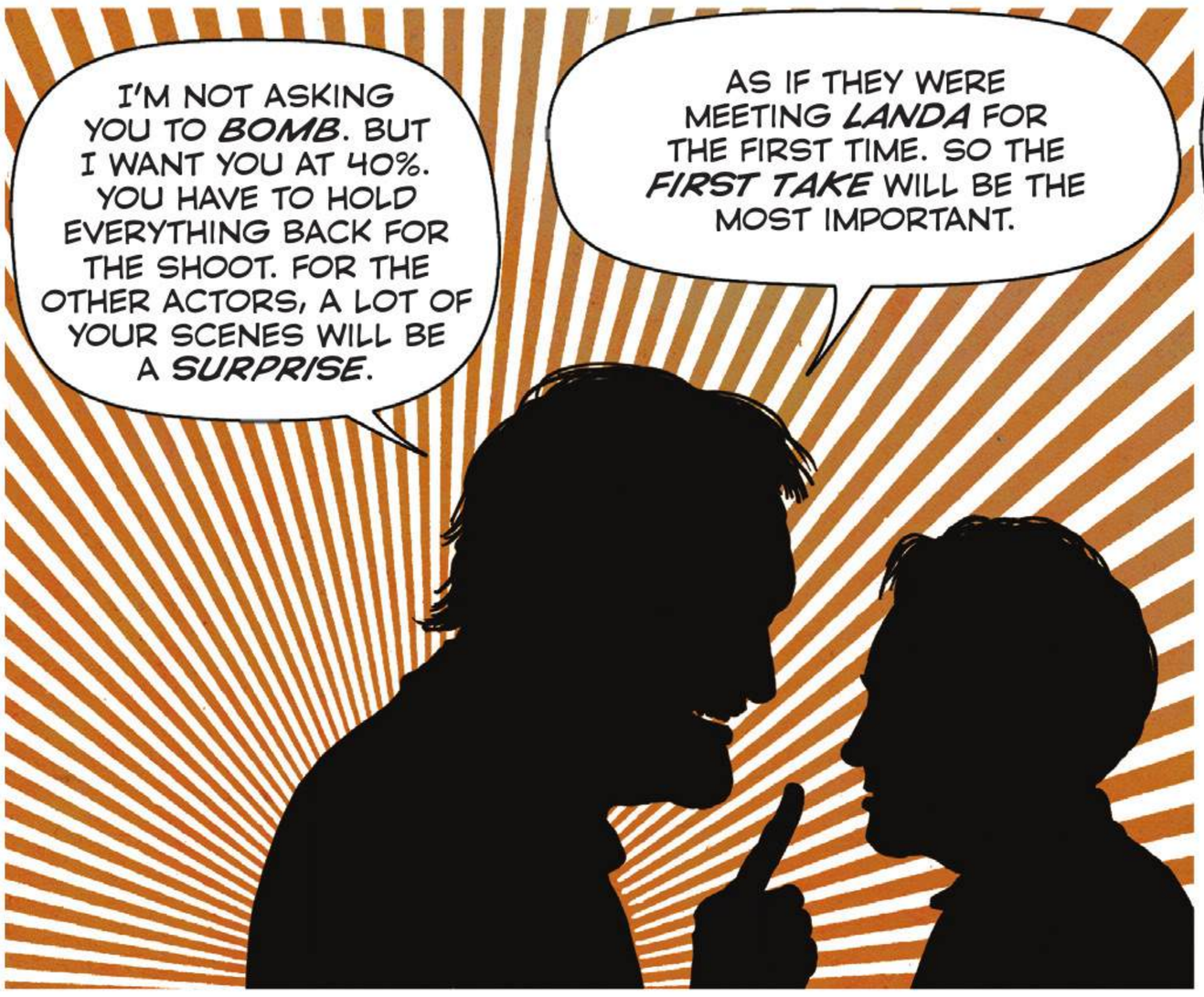
I looked at Lawrence and said--

I THINK WE HAVE A ***MOVIE***.

THANK F[redacted]NG GOD.

I worked with CHRISTOPH one-on-one. Even at the read-through, nobody knew who he was.

BRAD was disappointed not to be able to act alongside DiCAPRIO.


I'M NOT ASKING YOU TO **BOMB**. BUT I WANT YOU AT 40%. YOU HAVE TO HOLD EVERYTHING BACK FOR THE SHOOT. FOR THE OTHER ACTORS, A LOT OF YOUR SCENES WILL BE A **SURPRISE**.
AS IF THEY WERE MEETING **LANDA** FOR THE FIRST TIME. SO THE **FIRST TAKE** WILL BE THE MOST IMPORTANT.

DID YOU **SEE HIM** AT THE READ-THROUGH? I DON'T GET HOW THIS GERMAN GUY GOT LEO'S ROLE.
TRUST ME ON THIS ONE. AND DON'T WORRY, YOU GUYS WILL HAVE ANOTHER CHANCE TO WORK WITH ME.

BRAD was thrilled to be playing ALDO RAINE. He hated having people scrutinizing his look, and all the celebrity gossip that went along with it. He had front-run the paparazzi by selling baby pictures of his daughter to the press for millions, giving the proceeds to charity. He went up against the system and won. Just like ALDO RAINE.

He loved playing an unintelligible gypsy for GUY RITCHIE, and the APACHE for me. Plus, in my version of THE DIRTY DOZEN, he has the role of LEE MARVIN. A childhood dream for him.

He liked the idea of the scar on his neck, and laughed when I told him how he'd gotten it, escaping from a hanging.

I told him that it would create a link with the KILLER CROWS, a band of BASTERDS from the 92nd Infantry Division, made up exclusively of Black soldiers. They were all languishing in prison after having killed their white officers, who were responsible for the deaths of many of their friends.

ALDO RAINE only takes on Jewish soldiers for his mission-- sowing terror by scalping and killing Nazi soldiers.

Now LT. ALDO RAINE wants to enroll the KILLER CROWS in his band of BASTERDS. So he tracks them down and proposes a deal.

The newly formed troop, rechristened "the 1st Company of Basterds," heads for Switzerland as they try to skirt the Nazis and Allies.

Their mission is to open up a second front of terror and make the Nazis eat their words about white supremacy as they get mowed down by a troop of Jews and Blacks.

KILLER CROWS mirrors the story of Castellari'S INGLORIOUS BASTARDS, of which I'd only kept the title.

If I did the movie, it would be a kind of supercharged remake.

They look like Nazis but...
The Major is British.
The Lieutenant is German...
The Beautiful Fraulein is an Allied Agent!
Lt Aldo Raine and The Allied Forces present "Operation Not In A Basement"
ARCHIE HICOX • BRIDGET VON HAMMERSMARK • HUGO STIGLITZ
"Where Basterds Dare"

The idea behind KILLER CROWS was incredibly enticing, in terms of its entertainment value, action, and references. And I'd assembled some of the best actors of the time.

MICHAEL K. WILLIAMS, SAMUEL L. JACKSON, IDRIS ELBA, TERRENCE HOWARD, JAMIE FOXX, ANTHONY MACKIE.

It was the height of cool. But there was no way I could stuff all that in INGLOURIOUS BASTERDS.

I had written out INGLOURIOUS BASTERDS as a complete miniseries. It was going to go into production, but I ate with Luc Besson and he was disgusted at the thought of my doing TV. My movies were among the few that got him out of the house to go to the theater.

After waiting five years for that, he didn't seem thrilled.

The Killer Crows

Sometimes someone tells you something you can't get out of your mind.

I decided to give myself one last chance to finish my damn script after working on it for a decade, and I finally found my ending.

I cut a large part of the story of ALDO RAINE'S BASTERDS, because SHOSANNA and LANDA needed more space.

I kept just the first two chapters, which were filmed as-is--the introduction of LANDA and ALDO RAINE.

For slavery, we had needed SLAVE REVENGE, but for World War II, it was JEW REVENGE that we needed.

I decided to concentrate on the BASTERDS, made up of Jewish soldiers, and SHOSANNA, who uses her movie theater to avenge her family and countless others.

I had to say goodbye to KILLER CROWS. Surely the most painful cut I've ever had to make.

That left me with a movie made up of about ten scenes, compared with the thirty or so I usually have in my other movies.

When I offered the role of the BEAR JEW to ELi ROTH, he almost tackled me. I thought he was going to kiss me.

It was pretty straightforward-- he was going to become the most famous Jew in the world.

He was going to bash Nazi faces in with a baseball bat, and kill [redacted].

He would be able to go into any bar in Israel and throw one back on the house.

For the rest of his days.

POK

ELI took his role very seriously. He quickly got muscled up and nearly doubled in size.

POK

POK

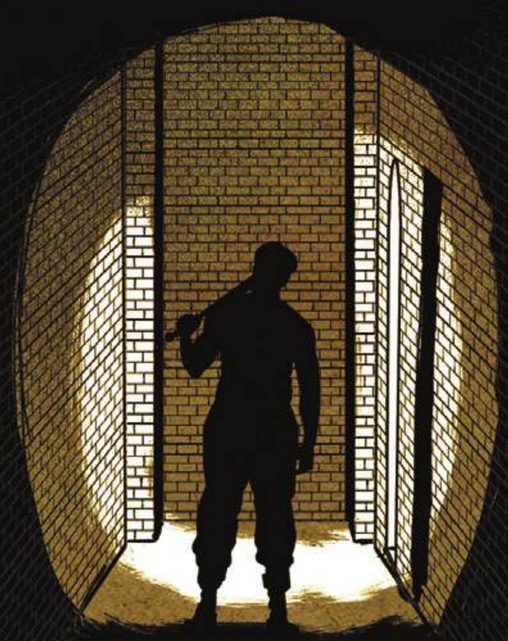
It was almost time to shoot his scene. He was going to emerge from his tunnel and the Nazis were going to piss their pants.

During every break in the filming, he hurried over to his weights.

I kept him marinating in his tunnel for an afternoon.

Then another full day.

ELi was like a caged lion, obsessively pumping iron.



The third day, I heard him raging in the tunnel.

He began pounding the walls with his bat.

He was ready.

We prepared the lights and special effects.

ALDO RAINE called out the BEAR JEW.

Everyone was on edge. What was he going to do?

LIGHT

AU REVOIR SHOSANNA!

Then comes OPERATION KINO, the night where EMMANUELLE MIMIEUX topples the chain of dominoes, leading to the grand finale**.*

I wanted a French actress for SHOSANNA, and I chose MELANIE LAURENT.

Like UMA, she has the ability to pass for a normal woman or a real beauty, depending on her posture and clothing.

I don't speak French, but I recognized her manner of speaking that was typical of Parisian movies.

Her words clack with disdain when she speaks to the Nazis, and carry great force when she orders around the collaborator at the lab.

Her face set aflame on-screen will long remain a powerful image from this movie.

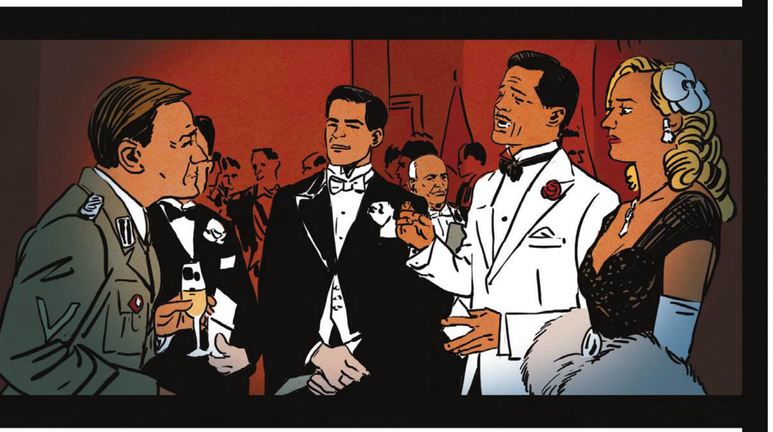
(* EMMANUELLE like the famous French movie with SYLVIA KRISTEL, and MIMIEUX like Yvette Mimieux, the actress from *THE TIME MACHINE*--1960, *DARK OF THE SUN*--1968, and *THE BLACK HOLE*--1979.)
(** Those who have seen it know. For the rest, no spoilers!)

At this point, all the main characters are under the same roof. COL. LANDA gets to meet his adversaries, and finally CHRISTOPH lets fly. Nobody but myself knew up until that point what he was really capable of.

They're all professional actors, and many of them are stars. But here, they see that LANDA is going to steal the show.

When BRAD drops his BAWNJORNO, it's like JOHN WAYNE crashing THE GODFATHER.

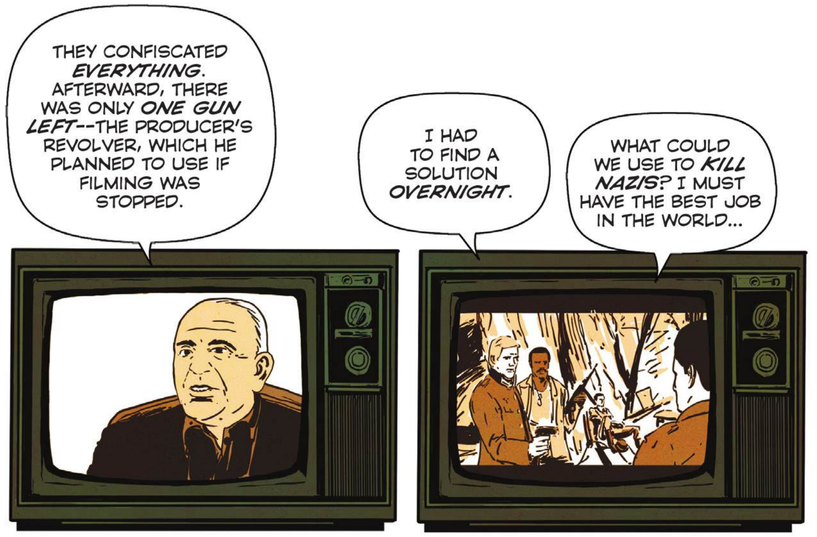
Then he comes out with GORLAMI, and behind DIANE, we see the director of the original INGLORIOUS BASTARDS, in his finest Nazi regalia, who has to stifle a laugh.

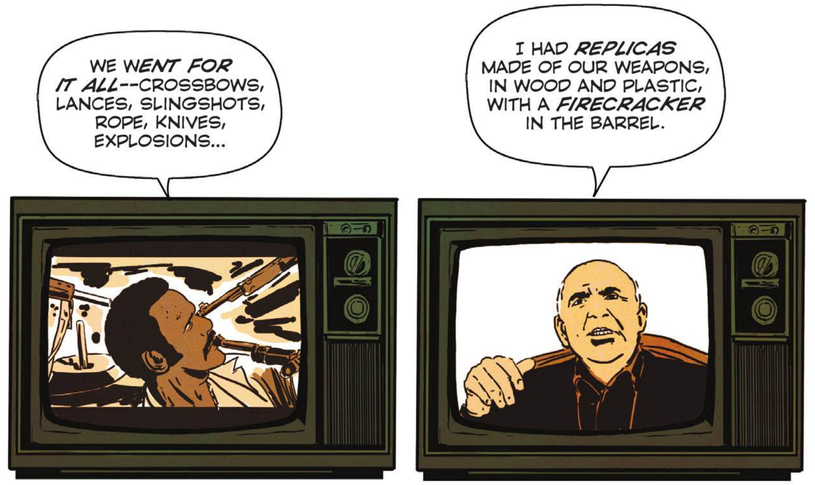


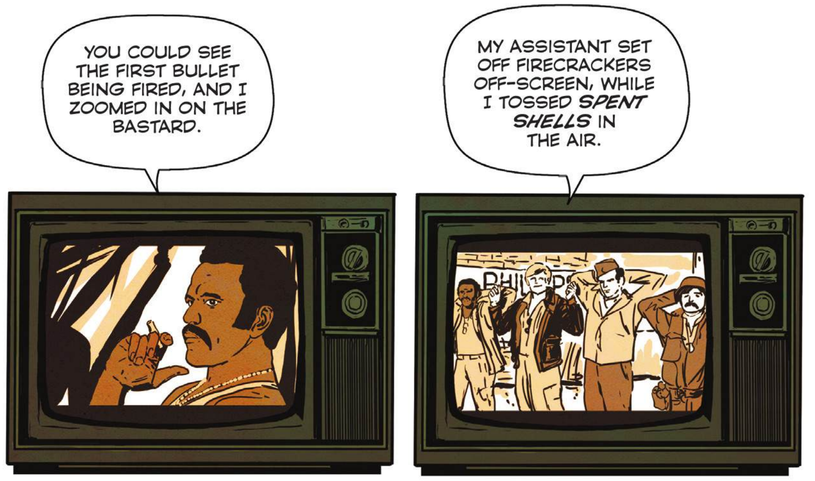
The movie takes much of its inspiration from the movie by ENZO G. CASTELLARI. The "G" is for GIROLAMI, the name of his father. BRAD massacres it with his GORLAMI.

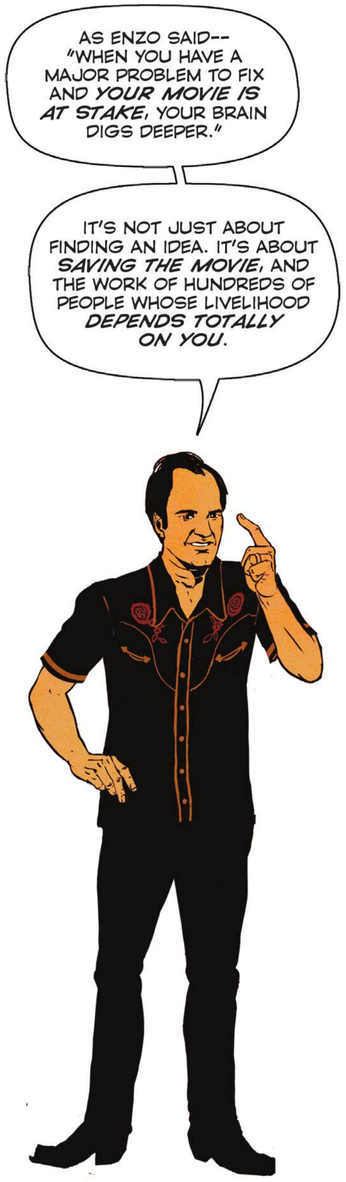
I'd seen Castellari's movie on TV when I was younger, and it had immediately become a central point of reference for us all. It was a total unknown, and almost as good as THE DIRTY DOZEN.

IN 1978, DURING THE FILMING OF *THE INGLORIOUS BASTARDS*, THE ITALIAN GOVERNMENT, TERRORIZED BY THE RED BRIGADES, HAD IMPOSED A NEW LAW *BANNING ALL FIREARMS*.


THEY CONFISCATED *EVERYTHING*. AFTERWARD, THERE WAS ONLY *ONE GUN LEFT*--THE PRODUCER'S REVOLVER, WHICH HE PLANNED TO USE IF FILMING WAS STOPPED.
I HAD TO FIND A SOLUTION *OVERNIGHT*.
WHAT COULD WE USE TO *KILL NAZIS*? I MUST HAVE THE BEST JOB IN THE WORLD...


WE *WENT FOR IT ALL*--CROSSBOWS, LANCES, SLINGSHOTS, ROPE, KNIVES, EXPLOSIONS...
I HAD *REPLICAS* MADE OF OUR WEAPONS, IN WOOD AND PLASTIC, WITH A *FIRECRACKER* IN THE BARREL.


YOU COULD SEE THE FIRST BULLET BEING FIRED, AND I ZOOMED IN ON THE BASTARD.
MY ASSISTANT SET OFF FIRECRACKERS OFF-SCREEN, WHILE I TOSSED *SPENT SHELLS* IN THE AIR.


AS ENZO SAID-- "WHEN YOU HAVE A MAJOR PROBLEM TO FIX AND *YOUR MOVIE IS AT STAKE*, YOUR BRAIN DIGS DEEPER."
IT'S NOT JUST ABOUT FINDING AN IDEA. IT'S ABOUT *SAVING THE MOVIE*, AND THE WORK OF HUNDREDS OF PEOPLE WHOSE LIVELIHOOD *DEPENDS TOTALLY ON YOU*.

HM... AM I A *FICTIONAL CHARACTER*?

NO.

T

DO I *MAKE MOVIES*?

YES.

AM I *GOOD* AT WHAT I DO?

OH YES.

Q T

AM I *ALIVE*? AM I *ITALIAN*?

Q T

YES...

...AND NO.

THEN I MUST BE *ME*.

Q T

Nazi Detective

HANS LANDA IS ONE OF MY MOST SUCCESSFUL CHARACTERS.
DURING HIS INTERROGATION OF PERRIER LAPADITE (I LOVE THAT NAME)...
...FRENCH VIEWERS ARE SURE TO NOTICE THAT THE LATTER IS ACTING A BIT STRANGE.
THAT'S BECAUSE THE FARMER HAS A SECRET.
ONE HE DIDN'T TELL* LANDA!
HAHAHAHA!

(* The name "Lapadite" is a play on the French "l'a pas dite"--literally, "didn't say it.")

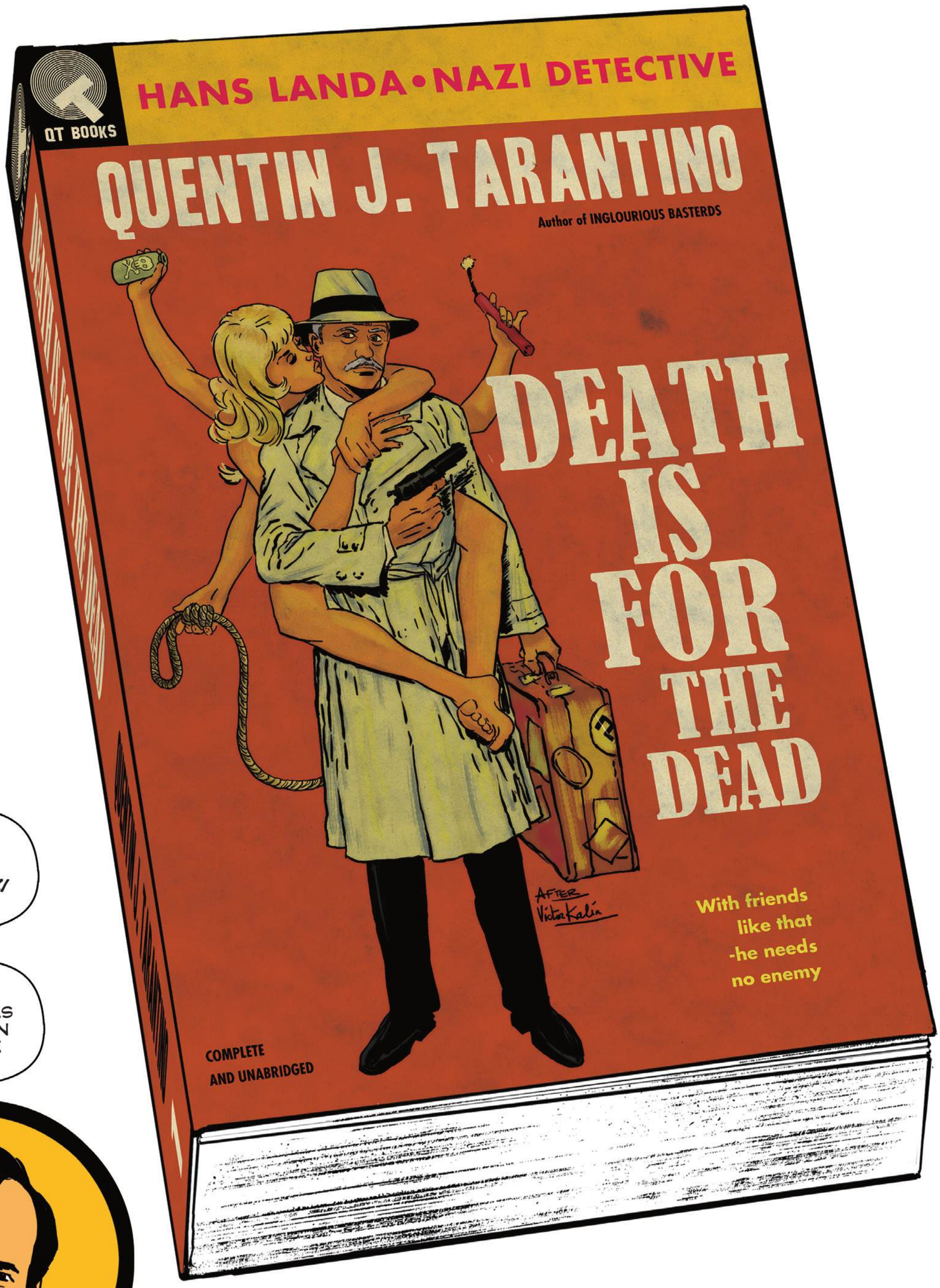
More and more, I come back to my obsession about writing novels.

I now know that I want to do 10 movies, then it's CURTAINS.

I do NOT want to slip into mediocrity.

10 movies like KUBRICK, and I'm outta here.

Then I'll spend the rest of my life having fun. Writing books about movies, or adapting my own movies for the stage, TV series, etc.


QT BOOKS
HANS LANDA • NAZI DETECTIVE
QUENTIN J. TARANTINO
Author of INGLOURIOUS BASTERDS
DEATH IS FOR THE DEAD
AFTER Victor Kalin
With friends like that -he needs no enemy
COMPLETE AND UNABRIDGED

I THINK IT'D BE FUN TO WRITE THE ADVENTURES OF *HANS LANDA, NAZI DETECTIVE*.
WITH HIS *CALABASH**, HE ALREADY HAS THE LOOK OF AN *OLD-SCHOOL DETECTIVE*.

(* The pipe used by LANDA in the movie, the same kind as SHERLOCK HOLMES.)

COMPLETE • UNABRIDGED

POPULAR LIBRARY

MEET THE BEST NAZI DETECTIVE YOU EVER SEEN (or the first one)

Ten years after the war, in Nantucket, ALDO RAINE and the US ARMY have honored their part of the deal and Hans Landa has become the island town's favorite bookseller. He always wears his hat to hide his ghastly scar and even considers burning his forehead so it will disappear. But the fear of pain stays his hand.

A series of murders takes place in town, and that piques his curiosity and reactivates his hunting instincts. He succeeds in discovering who is behind these murders–former Nazis the army has hidden away here while awaiting their transfer elsewhere...

Landa knows them, and they recognize him as well, and threaten to divulge his true identity, thereby putting a sudden end to his new life attained at such great cost. Hans is going to have to manipulate them and gain their confidence, in order to make them disappear, one by one.

The revelation of the existence of a Nazi sleeper cell on American soil garners him a certain notoriety, and people start to seek out his services to crack other cases in the area.

If you've ever wondered what the world's best detective might look like if he had been born into Nazi Germany, then this book is for you.

DEATH IS FOR THE DEAD

1

LITHOGRAPHED IN CANADA

COMPLETE • UNABRIDGED

POPULAR LIBRARY

MEET THE BEST NAZI DETECTIVE YOU EVER SEEN (or the first one)

Hans Landa's sudden notoriety soon turns against him when he is recognized by the famous Nazi hunter SIMON WIESENTHAL. Backed by a team of agents from the Mossad, Simon wants to capture Landa to have him tried for his crimes in Israel, like Eichmann. During his kidnapping, Landa tries to persuade them of the key role that he played in the end of the conflict. But the only person who can prove it is the one man Landa had hoped never to see again.

LT. ALDO RAINE confirms Landa's assertions and suggests that the Mossad agents use him to hunt down other Nazi criminals who have remained out of their reach. Landa asks if he will be free to go at the end of his mission. Aldo assures him that he will be the last Nazi to be judged. Like a modern-day Scheherazade, he will keep his freedom as long as he names names.

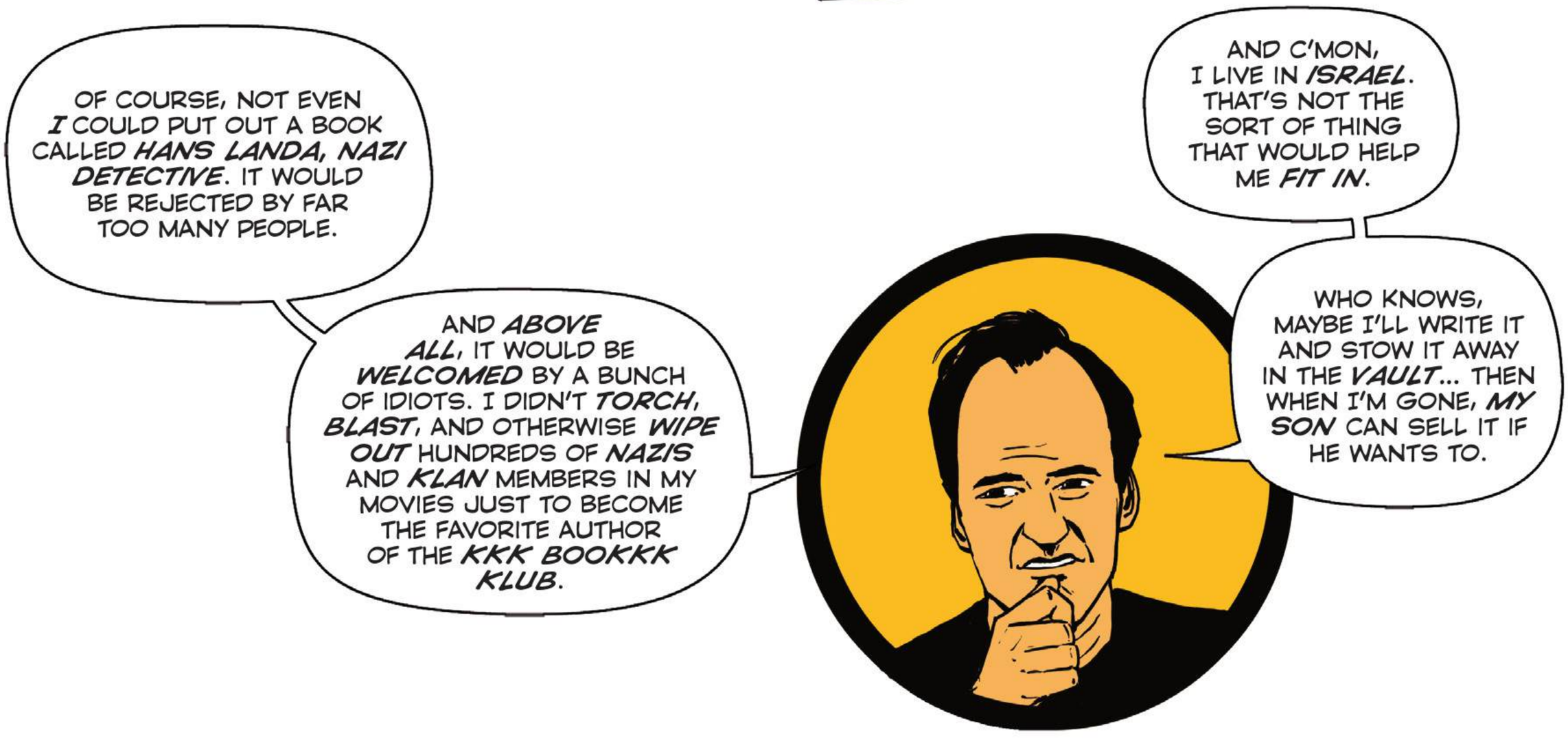
So it is that HANS LANDA goes from Jew hunter to NAZI HUNTER. From Paraguay to Argentina, and from Francoist Spain to Egypt, Landa will open the doors to a world whose inhabitants dream of only one thing–a thousand-year Reich. Theirs had lasted only thirteen, and they're ready to take it to overtime.

Encircled by his enemies, Hans knows he will always be the smartest man in the room... But will he be the fastest?

TO CATCH A MOCKING NAZI

2

LITHOGRAPHED IN CANADA


OF COURSE, NOT EVEN *I* COULD PUT OUT A BOOK CALLED *HANS LANDA, NAZI DETECTIVE*. IT WOULD BE REJECTED BY FAR TOO MANY PEOPLE.
AND *ABOVE ALL*, IT WOULD BE *WELCOMED* BY A BUNCH OF IDIOTS. I DIDN'T *TORCH*, *BLAST*, AND OTHERWISE *WIPE OUT* HUNDREDS OF *NAZIS* AND *KLAN* MEMBERS IN MY MOVIES JUST TO BECOME THE FAVORITE AUTHOR OF THE *KKK BOOKKK KLUB*.
AND C'MON, I LIVE IN *ISRAEL*. THAT'S NOT THE SORT OF THING THAT WOULD HELP ME *FIT IN*.
WHO KNOWS, MAYBE I'LL WRITE IT AND STOW IT AWAY IN THE *VAULT*... THEN WHEN I'M GONE, *MY SON* CAN SELL IT IF HE WANTS TO.

THIS MOVIE MEANS A LOT TO ME BECAUSE IT'S THE ONE THAT SECURED MY PLACE AMONG THE ***ALL-TIME GREATS***, ONCE AND FOR ALL.

I WAS ALREADY THE UNCONTESTED CHAMPION OF (DELUXE) ***GENRE MOVIES***. NOW I HAD COME OUT TO DEFEND MY TITLE, AND BECOME A FULL-FLEDGED ***AUTEUR***.

THE INDUSTRY WAS SLOWER TO CATCH ON THAN THE GENERAL PUBLIC, BUT IT'S THE ***RESULT*** THAT COUNTS.

MY MOVIES MADE A LOT OF MONEY, TOO, SO EVEN THE MOST ***BONEHEADED BEAN COUNTERS*** COULD SEE THAT MY ART WAS APPRECIATED AND HAD VALUE.

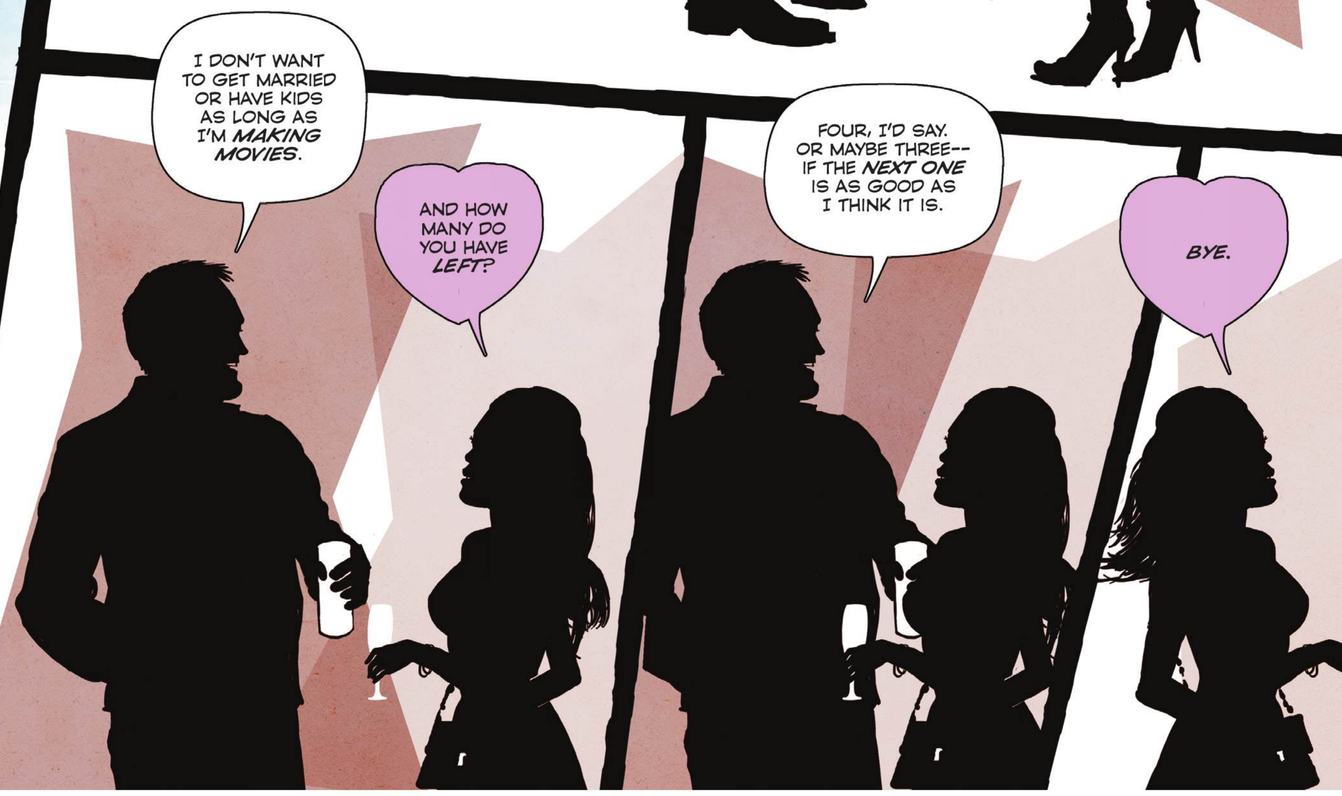
BUT WHAT HAPPENED AFTER THE RELEASE WOULD ***CHANGE MY LIFE...*** FOREVER.

I was invited to a screening in ISRAEL.

I figured it would be an easy sell. If there was one country that was sure to eat up my movie, it was this one.

Things went even better than I'd imagined, and I ended up meeting a charming young woman named Daniella Pick.

For a while, we didn't leave each other's side. But she knew that my art would always come before my desire to start a family.


I DON'T WANT TO GET MARRIED OR HAVE KIDS AS LONG AS I'M ***MAKING MOVIES***.
AND HOW MANY DO YOU HAVE ***LEFT***?
FOUR, I'D SAY. OR MAYBE THREE-- IF THE ***NEXT ONE*** IS AS GOOD AS I THINK IT IS.
BYE.

I WANTED TO DO A *WESTERN*.

AND MY WESTERN HAD TO HAVE A THEME BY *ENNIO MORRICONE*.

BUT THIS TIME, MORRICONE WAS THERE BEFORE I EVEN PUT *PEN TO PAPER*.

We had finished our publicity tour in Japan for INGLOURIOUS BASTERDS, and I could finally go cruise their amazing music stores.

In one of them, I came across the biggest section of spaghetti western soundtracks I'd ever seen.

ENNIO MORRICONE, RIZ ORTOLANI, LUIS BACALOV. It was Christmas in July.

Loaded up with my new albums, I bought a record player and went back to the hotel to give them a listen.

I remembered the book I'd wanted to write about my second favorite Italian director, the great SERGIO CORBUCCI, who gave us DJANGO, starring FRANCO NERO (1966).

Then I thought--what if I wrote my own DJANGO, a few years before the Civil War? The whole world of the story would change if the main character was a Black slave, before the abolition of slavery.

I looked into the number of westerns that had really dealt with the topic. I counted five. Mine would be the sixth.

I was buzzing. I knew that if I went all out, I would piss off some people--those who deserved it--and be lauded by the rest.

Just like with INGLOURIOUS BASTERDS, my movie would bring justice to the oppressed, to the victims of history.

LET'S TALK ABOUT ***SLAVE REVENGE***.

I REMEMBER THE END OF ***ROOTS****.

THERE'S THE SLAVE PLAYED BY ***GEORG STANFORD BROWN***, WHO IS FINALLY FREE. THE GUY THAT DESTROYED HIS WHOLE LIFE, A STORE OWNER PLAYED BY THE FATHER OF JEFF BRIDGES, IS TIED TO A TREE, READY TO BE ***WHIPPED*** LIKE THE SLAVES WHO CAME BEFORE HIM.

(* A TV series adapted from the novel by Alex Haley, which follows several generations of slaves.)

Our guy finally holds the whip in his own hand. Our palms are sweaty just watching him.

And we think-- here we go, now it's gonna hit the fan.

But instead, he WHIPS THE GROUND at the man's feet. Holy f[redacted]ing shit, no way!

Because if he struck him, then he would be no better than the white man.

And there was the moral of the story. Goddammit.

I'M PRETTY SURE I HEARD ALL MY NEIGHBORS *SHOUTING AT THEIR TV* THAT NIGHT.
I CERTAINLY WANTED THAT SON OF A BITCH TO *GET WHAT WAS COMING TO HIM.*
IN MY MOVIE, THEY WERE GOING TO GET *WHIPPED, SHOT, STABBED,* AND *BLOWN UP.* THAT'S FOR DAMN SURE.

Shit, I thought I was going to be relaxing for a few days. I didn't even have my notebooks or my red and black pens.

So I began to write the opening scene to DJANGO UNCHAINED on the hotel stationery.

By the end of the evening, I had my scene. Which would be filmed as-is.

I was ecstatic, knowing that I was going to make my first western.

But the road wasn't easy.

N-WORD

BLACK LIVES MATTER

LOVE FILM

THERE ARE *A CERTAIN NUMBER OF PEOPLE* I KNOW AND HAVE WORKED WITH... WHO HAVE COMPLAINED ABOUT YOUR *EXCESSIVE USE* OF THE *N-WORD*.

OK, OK, I GET IT, IT SHOCKS PEOPLE. BUT THE STORY'S GOTTA BE *SOUND*.

LET'S CALMLY CONSIDER THINGS FROM AN *ARTISTIC* POINT OF VIEW. BECAUSE REMEMBER, I'M JUST IN THE BUSINESS OF *MAKING MOVIES*. I'M NOT GOING TO STOP ANYONE IN THEIR CAR AND CALL THEM A [redacted].

I'M NOT A *COP*.

HERE'S ANOTHER *CINEMA LESSON*.

A MOVIE'S DIALOGUE *DOES NOT REFLECT* THE OPINION OF THE DIRECTOR!

WHEN I HAVE *NAZIS* AND *SLAVE DRIVERS* IN MY MOVIES, *THEY DON'T SPEAK FOR ME! SCORSESE* ISN'T A MOB BOSS, NOR IS *LUCAS* A JEDI.

IT'S *FICTION*. BUT I WRITE THIS FICTION WITH AS MUCH *REALISM* AND *HONESTY* AS POSSIBLE.

IF A CHARACTER HAS A MONOLOGUE, THEN I'M GOING TO PUT HIM AT THE CENTER OF ATTENTION, *EVIL AS HE MAY BE*. HE'S GOING TO UNVEIL THE *FULL DEPTHS* OF HIS ROTTEN MIND. THAT WAY, VIEWERS CAN BETTER UNDERSTAND HOW THEY'VE *GONE OFF THE RAILS*.

JUST HOW EXACTLY DO YOU THINK *CALVIN CANDIE* WOULD'VE SPOKEN OF BLACK PEOPLE IN 1859? FOR HIM, THEY'RE NOTHING BUT *FURNITURE*. HE CALLS THEM N[redacted], AND EVERYONE AROUND HIM DOES THE SAME. THEY DIDN'T EVEN NEED TO KNOW THEIR *REAL NAMES*, THEY WERE ALL JUST N[redacted] IN THEIR EYES.

I DIDN'T *INVENT* THE WORD, AND I *DON'T LIKE IT*. BUT I'VE HEARD IT ENOUGH THROUGHOUT MY LIFE COMING OUT OF THE MOUTHS OF THE BLACK PEOPLE AROUND ME THAT I CAN UNDERSTAND ITS *REAL MEANING*.

AM I SUPPOSED TO CRAFT A *POLITE SLAVE MASTER* TO AVOID SCORCHING YOUR *PRECIOUS EARS*? WHY SHOULD A *WORD* BE MORE SHOCKING THAN THE FACT THAT MILLIONS OF AFRICANS ENRICHED OUR ENTIRE COUNTRY THROUGH THEIR *SUFFERING*?

THE WORD HAS TO BE A *LASH FROM THE WHIP*.

YOUR *CHASTE EARS* WILL CERTAINLY SUFFER LESS THAN THE BACKS OF THE SLAVES THAT ENDURED THE STING OF A *REAL* WHIP.

KERRY WASHINGTON (WHO PLAYS BROOMHILDA VON SHAFT) WANTED TO BE AS REALISTIC AS POSSIBLE ON-SCREEN, AND INSISTED ON BEING WHIPPED *FOR REAL*. DID YOU SEE HER *FACE* IN THE MOVIE? SHE SURE ISN'T GETTING A CLAY MASSAGE.

SO PLEASE, *GO READ A HISTORY BOOK*, OR SHUT YOUR ASS UP.

I'M *LOSING MY TEMPER*, I KNOW! BUT *C'MON*, ENOUGH WITH THIS BULLSHIT!

DO YOU REALLY THINK I'D LET QT *MESS AROUND* WITH THAT WORD?

WHEN HE CREATES A CHARACTER WHO SAYS THE WORD N[redacted] AS MANY TIMES AS ORDELL ROBBIE IN *JACKIE BROWN*, IT'S BECAUSE THAT'S HOW THE GUY WOULD REALLY TALK. I KNOW THESE KINDS OF GUYS, AND QT DOES, TOO. HE LIVED WITH THEM, *GREW UP* WITH THEM.

QT KNOWS HOW THESE GUYS TALK, AND I STAND BY MY PORTRAYAL OF HIS CHARACTERS ON-SCREEN.

I EVEN WENT TO BAT FOR QT AGAINST *SPIKE LEE*.

IT'S JUST A *SHAME* SPIKE DIDN'T GO SEE QUENTIN ABOUT IT. THEY COULD'VE *TALKED IT THROUGH*, AND SPIKE WOULD'VE COME TO UNDERSTAND. HE'S A SHARP GUY.

BESIDES, WE DON'T SEE HIM JUMPING ALL OVER *12 YEARS A SLAVE*, WHERE A DAMN REDNECK BELTS OUT A SONG THAT USES THE WORD N[redacted] NON-STOP FOR *TWO MINUTES*.

I'M NOT LAURENCE FISHBURNE

SAY WHAT AGAIN.

SO, IT'S OK FOR ***STEVE MCQUEEN*** (IT ALWAYS FEELS STRANGE TO SAY HIS NAME) TO USE THE WORD, BECAUSE HIS IS A ***SERIOUS MOVIE***, WHILE QT ***CAN'T***, JUST BECAUSE HE'S ***ENTERTAINING PEOPLE*** AS HE GIVES THEM A LESSON IN U.S. HISTORY.

SHIIIIIIIIIIIT!
(CLAY DAVIS IN THE WIRE.)

FOR MY ROLE AS ***STEPHEN***, I WON THE NAACP IMAGE AWARD FOR OUTSTANDING SUPPORTING ACTOR IN A MOTION PICTURE, ***MOTHERF[redacted]!***

DROP MIC

When I sent the script to SAMUEL, he called me right away.

HEY *QUINT, GOOD STUFF.* WHAT DO YOU SEE FOR ME?

READ FOR *STEPHEN.*

YOU WANT ME TO PLAY THE MOST REVOLTING N[redacted] IN THE *HISTORY OF CINEMA?*

I knew that he knew he was too old to play DJANGO, but I couldn't just come out and say it.

YES.

IS THAT A *PROBLEM* FOR YOU, SAM?

NO. LET'S DO IT.

SO I PLAYED *STEPHEN*, AND EVERYONE WAS *HORRIFIED*.

IF ONLY THEY KNEW THAT *QUINT* HAD CUT A BUNCH OF MY SCENES THAT WERE *EVEN WORSE*.

THEY'RE GONNA *LYNCH YOU* IF I KEEP ALL YOUR SCENES. I CAN'T LET THAT HAPPEN.

BUT *YOU* WROTE THEM, MOTHER F[redacted].

YEP. PRETTY *COOL*, HUH?

SO WHAT MAKES QT *RACIST*?

THE FACT THAT MY *CHARACTERS* SAY THE WORD N[redacted]?

WHEN YOU LOOK *CLOSER*, YOU CAN SEE THAT IN EACH MOVIE, MY CHARACTER IS ALWAYS THE MOST *CLEVER*.

THE ONE WITH THE *SHARPEST EYE*. THE ONE WHO *GETS THINGS DONE*.

I WAS A LITTLE *PISSED* I WAS 15 YEARS TOO OLD TO PLAY *DJANGO*. SO I HAD A BIT OF FUN MAKING THE GUY WHO GOT MY ROLE *SUFFER FOR IT*. PLUS, MY CHARACTER WAS SO WELL WRITTEN, HOW COULD I NOT ENJOY PLAYING THE "*DICK CHENEY*" OF CANDYLAND, THE GUY BEHIND THE THRONE?

I STILL NEEDED ***DJANGO***. MY SHORT LIST HAD ***THREE NAMES***.

WILL SMITH, JAMIE FOXX, AND ***MICHAEL K. WILLIAMS***.

"DJANGO UNCHAINED"
Written and directed by
Quentin Tarantino
Last draft April 26th 2011

WILL SMITH DECLINED BECAUSE HE THOUGHT ***DJANGO*** DIDN'T HAVE ENOUGH LINES. IN HIS EYES, THE MOVIE OUGHT TO HAVE BEEN CALLED ***DOC SCHULTZ***.

WILL ALSO WANTED HIS CHARACTER TO ***KILL THE BAD GUY***. HE DIDN'T GET THE MOVIE. TOO BAD FOR HIM.

MICHAEL K. WILLIAMS wore all the misery of the world on his face. He's a superb actor. OMAR LITTLE is one of my favorite TV characters from the last 20 years.

It was a tough choice. But JAMIE FOXX comes from Texas and has a ranch, as well as his own horse. I went with him. (And his horse made it into the movie, too).

I wanted to make the movie in chronological order. We shot the title sequence and then DOC SCHULTZ comes to interrupt the slaves' march.

But JAMIE was too confident, too "JAMIE FOXX." I didn't want to tear him down in front of everyone though. We went in his trailer.

ARE YOU KIDDING ME? WHAT IS THIS BULLSHIT?

WHAT...?

YOU'RE NOT IN A ***MUSIC VIDEO***, HOPPING OUT OF YOUR ***4X4*** WITH RIMS THAT COST MORE THAN THIS F[redacted]ING TRAILER.

YOU'RE A SLAVE. YOU HAVE TO SHUT UP AND KEEP YOUR EYES ON THE GROUND.

YOU CAN ***HARDLY READ***, THEY ***TOOK YOUR WIFE***, AND THEY'RE GONNA ***SELL YOU LIKE AN ANIMAL***.

OF COURSE YOU'RE THE ***HERO*** OF THE MOVIE. YOU'LL GET YOUR CHANCE TO ***BUST THEIR BALLS*** AND ***TAKE BACK YOUR WIFE***.

BUT ***RIGHT NOW***, AND FOR THE NEXT SEVERAL WEEKS, YOU HAVE TO ***TURN OFF JAMIE FOXX*** AND SHOW US WHAT IT'S LIKE TO BE ***A PIECE OF FURNITURE*** FOR THESE ***F[redacted]NG RACISTS***.

IF YOU ***CAN'T DO THAT***, TELL ME RIGHT NOW, AND I'LL CHANGE THE ENDING AND CALL UP ***WILL SMITH***.

NO, MAN, ***IT'S COOL***. I CAN DO IT.

Of course I wasn't going to rewrite the ending for Will. I knew it was going to work. JAMIE was incredible.

And we had a hell of a good time during the shoot. He's the funniest guy I've ever met.

DJANGO
UNCHAINED

JAMIE FOXX
CHRISTOPH WALTZ

UN FILM DI
QUENTIN TARANTINO

EASTMANCOLOR
WIDESCREEN

LEO

So, it took some time, but I finally found a movie to do with LEO. The character's racism was a bit too much for him. Basically, he'd be paid to say "n[redacted]" all day long. And not to himself in the shower or in the car. But face to face with JAMIE FOXX and KERRY WASHINGTON, and alongside SAM JACKSON.

I tried to reassure him by telling him that REGINALD HUDLIN was our producer.

But it was SAM who drove the message home.

STILL... IT ***BOTHERS ME*** TO SAY ALL THAT.

Leo went all out. At one point he struck the table with such force that he broke a plate and sliced open his hand.

A total professional, he went right on with the scene, which ended up in the movie. It was fantastic.

We wanted to rush him off to the E.R. to get stitches, but he had the idea to cover the face of KERRY WASHINGTON (BROOMHILDA) with his blood.

KERRY agreed, and that's what we did. Then LEO got his seven stitches.

AND WHY IS THAT? YOU THINK THINGS WERE ALL ***PEACHES AND CREAM*** BACK THEN?

FOR ***DECADES***, EVERYONE ACTED AS IF NONE OF THAT SHIT ***EVER EXISTED***. NOW, WHITE PEOPLE SUDDENLY GET UPSET WHEN THEY SEE WHAT THEIR ***GREAT-GREAT-GRANDPA*** DID.

FOR US, IT'S JUST ***ANOTHER DAY AT THE OFFICE.***

JUST ***DO YOUR JOB*** AND ***SAY YOUR MOTHERF[redacted]NG*** LINES. NOBODY WILL FAULT YOU FOR IT.

IT'S INCREDIBLE TO ME THAT LEO ***DIDN'T GET AN OSCAR.*** JUST GOES TO SHOW HOW IT'S ALL A BUNCH OF BULLSHIT.

LEO HAD TO GO GET ***MAULED BY A BEAR*** WITH IÑÁRRITU IN ORDER TO FINALLY ATTAIN THE RECOGNITION HE DESERVED.

VIOLENCE

LET'S TALK ABOUT...

BUT *YOU* DIDN'T COME UP WITH IT. NOT IN THE MOVIES, OR IN REALITY.

YOU KNOW, I READ AN INTERVIEW WITH *SAM PECKINPAH* IN *PLAYBOY*, FROM 1972. HE WAS SUBJECTED TO THE VERY SAME QUESTION--"*WHY SUCH VIOLENCE?*"

BUT HE DIDN'T HAVE THE GOOD FORTUNE TO BE INTERVIEWED ON LIVE TV BY *JAN*.

IS THAT SO? THEN WHY DO PEOPLE ALWAYS ASK ME ABOUT IT?

OH, YOU MEAN THAT OLD TRICK I CAME UP WITH SO MY AUDIENCE NEVER GETS *BORED*.

I PLEAD *GUILTY*, YOUR HONOR.

WHY THE NEED FOR SO MUCH *GRUESOME, GRAPHIC* VIOLENCE?

BECAUSE...

QUENTIN TARANTINO

KRON STUDIO

NEW YORK

...IT'S SO MUCH FUN, JAN!

GET IT!

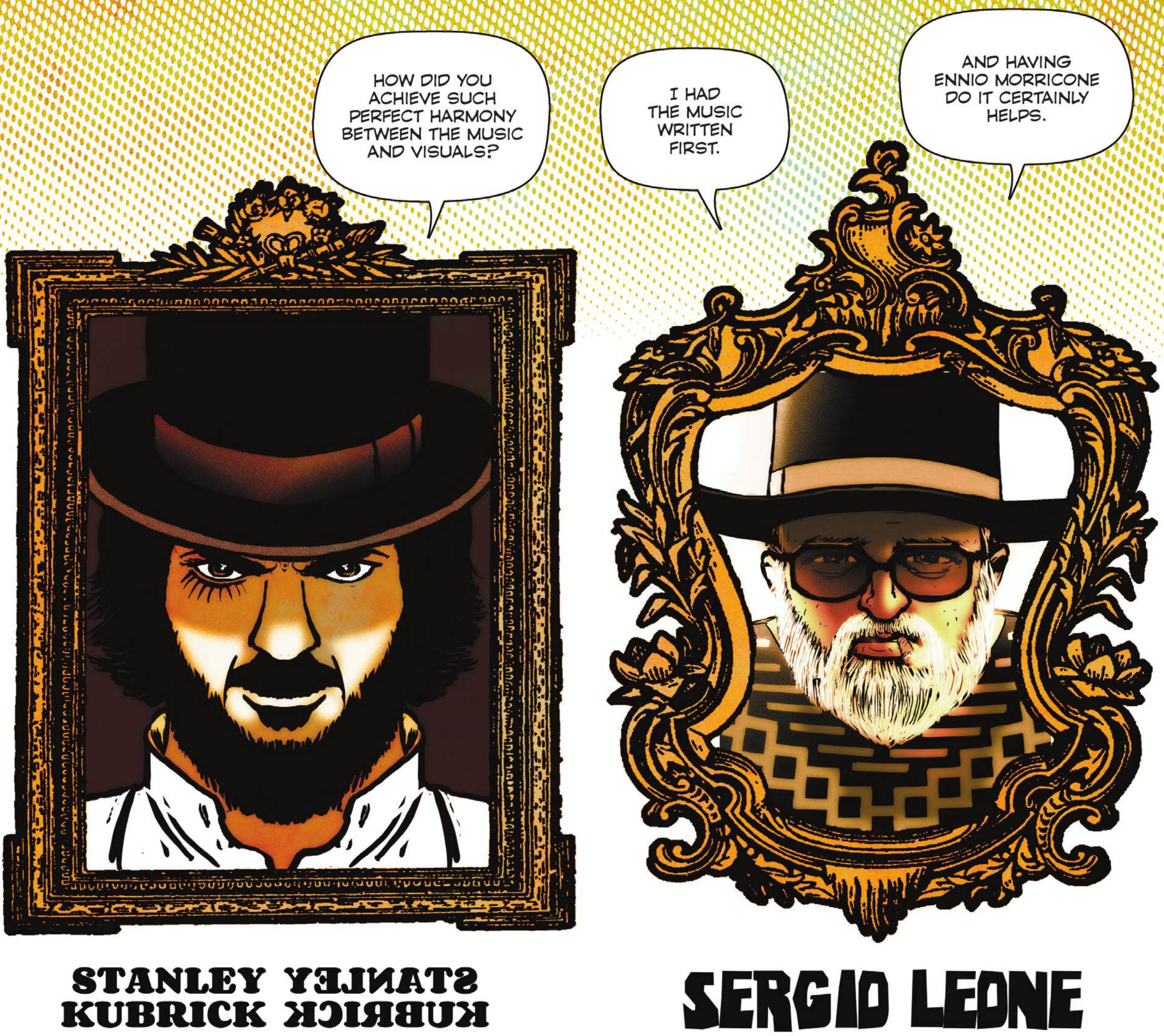
QUENTIN TARANTINO

KRON STUDIO

NEW YORK

THE PERFECT SCORE

Is there a how-to manual on that? That's what Kubrick asked Leone after seeing ONCE UPON A TIME IN THE WEST (1968).


HOW DID YOU ACHIEVE SUCH PERFECT HARMONY BETWEEN THE MUSIC AND VISUALS?
I HAD THE MUSIC WRITTEN FIRST.
AND HAVING ENNIO MORRICONE DO IT CERTAINLY HELPS.
STANLEY KUBRICK
SERGIO LEONE

In filming DJANGO, I'd caught the western virus. And there was no cure. I had to do another one. But I had a hard time detaching myself from the character of DJANGO.

As was my custom, I returned to the idea of writing novels. I thought about doing a series of books about him-- DJANGO IN WHITE HELL.

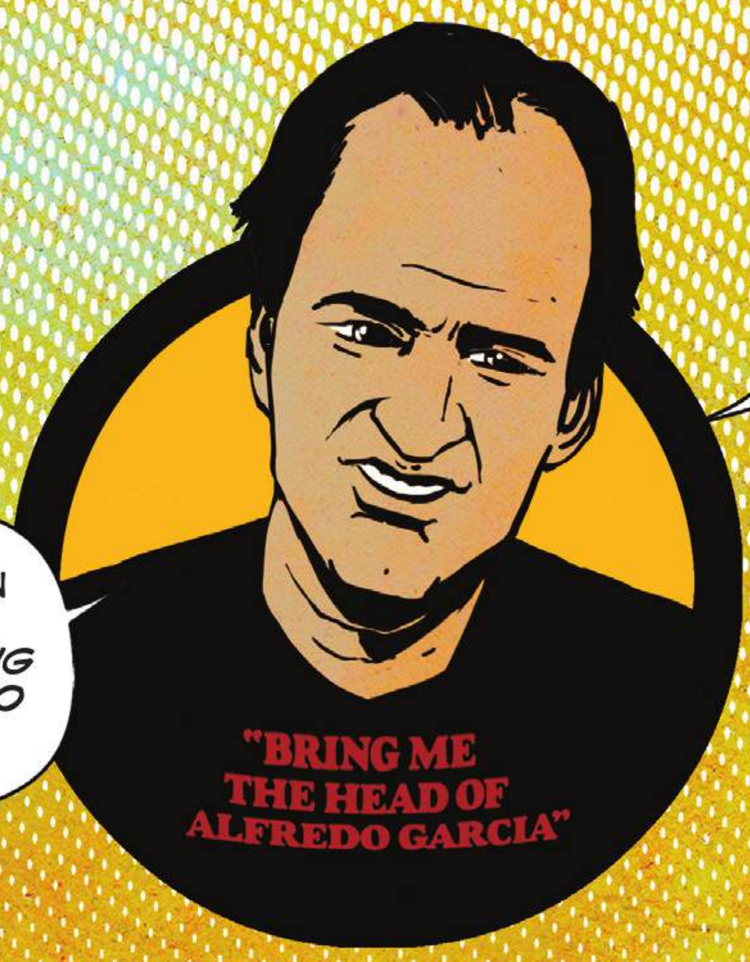
I love single-room stories. RESERVOIR DOGS is based on that structure, and it's a great way to make a movie cheaply with a high level of suspense. I decided to do the same thing here. I also took inspiration from another of my favorite movies-- THE THING by JOHN CARPENTER. I wanted to do a kind of "THE THING" western with DJANGO.

I quickly filled up the pages of my notebook, and the secondary characters began to take form, soon reaching the magic number of eight.

I WAS STILL THINKING ABOUT HOW ***SAM*** HAD WANTED TO PLAY DJANGO BEFORE I OFFERED HIM THE ROLE OF ***STEPHEN***. SO THIS TIME AROUND I DEVELOPED A DJANGO WHO WAS A BIT OLDER, OPENING THE DOOR FOR SAM IN CASE WE DID THE MOVIE ONE DAY.

I WANTED A STORY WHERE EACH CHARACTER WAS LIKE THOSE ***MYSTERIOUS FIGURES*** WHO ALWAYS SHOWED UP IN MOVIES, UNKNOWN BUT CLEARLY DANGEROUS. WHERE YOU DON'T KNOW IF IT'S ***A GOOD GUY OR A BAD GUY***. I WANTED EIGHT GUYS LIKE THAT. BUT THAT WAS GOING TO BE IMPOSSIBLE WITH ***DJANGO***, WHO WOULD AUTOMATICALLY BE THE GOOD GUY, SURROUNDED BY ***A BUNCH OF BASTARDS***.

THAT WAS WHEN I REALIZED ***I WASN'T WRITING A NEW DJANGO STORY***.



I SUDDENLY STARTED TO SEE ***DJANGO IN WHITE HELL*** AS A MOVIE. ONCE MORE, MY NOVEL WAS A GONER. BUT I NOW HAD A HELL OF A MOVIE TO MAKE--***THE HATEFUL EIGHT***.

THE LEAK

The first draft of THE HATEFUL EIGHT was finally done.

I was ready to share it with a few of my actors, ones I knew and had total confidence in.

And then the script leaked on the f[redacted]ing internet.

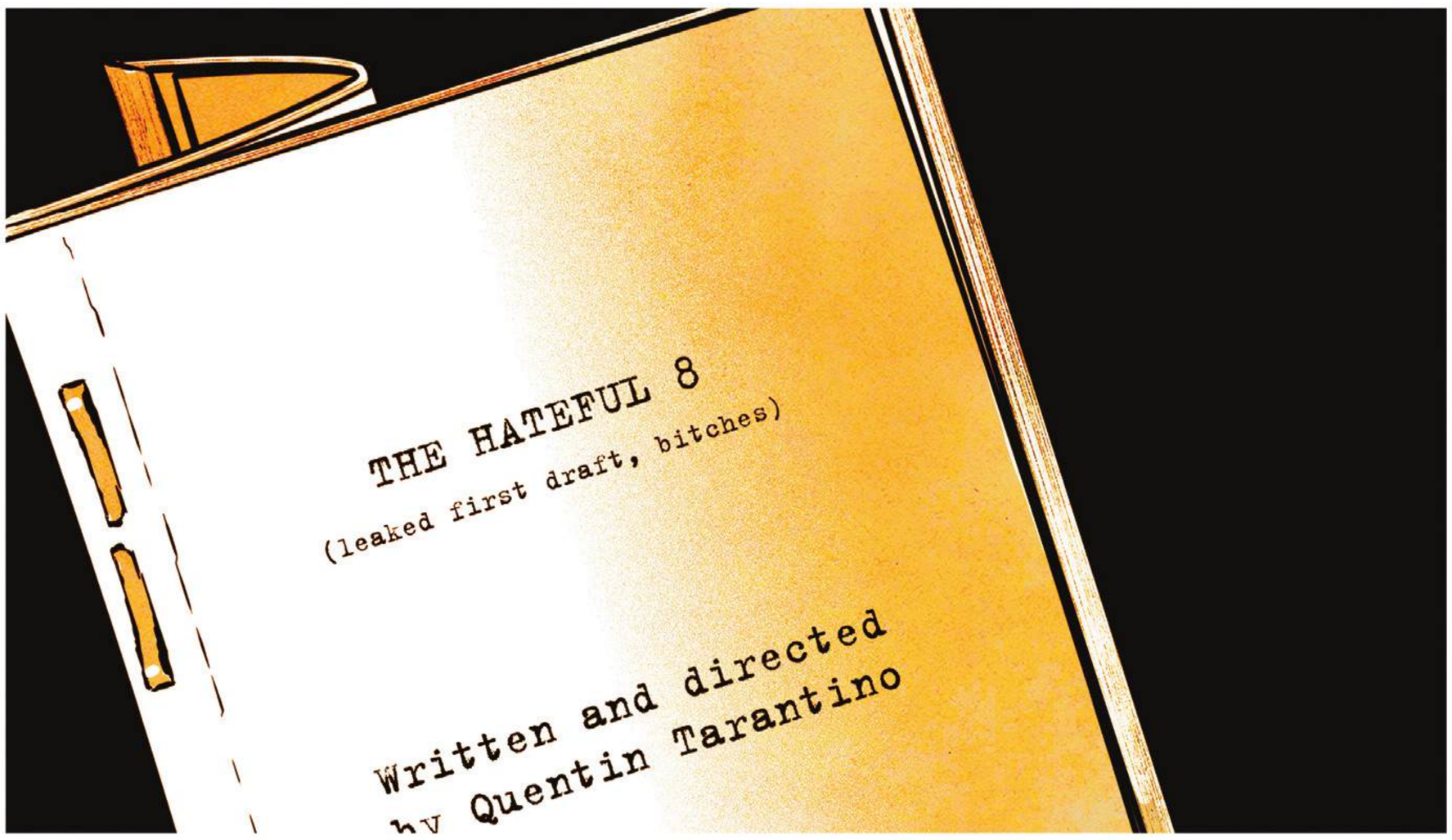
I took it very badly.

I threw a total fit and launched accusations at many of the closest people in my entourage.

I refused to do the movie.

You wanted to screw me over, OK. In that case, SAY HELLO TO MY LITTLE FRIEND.

I would deprive the world of my genius.



My friends convinced me to set up a public reading of the script.

One time only, then news blackout. And it worked.

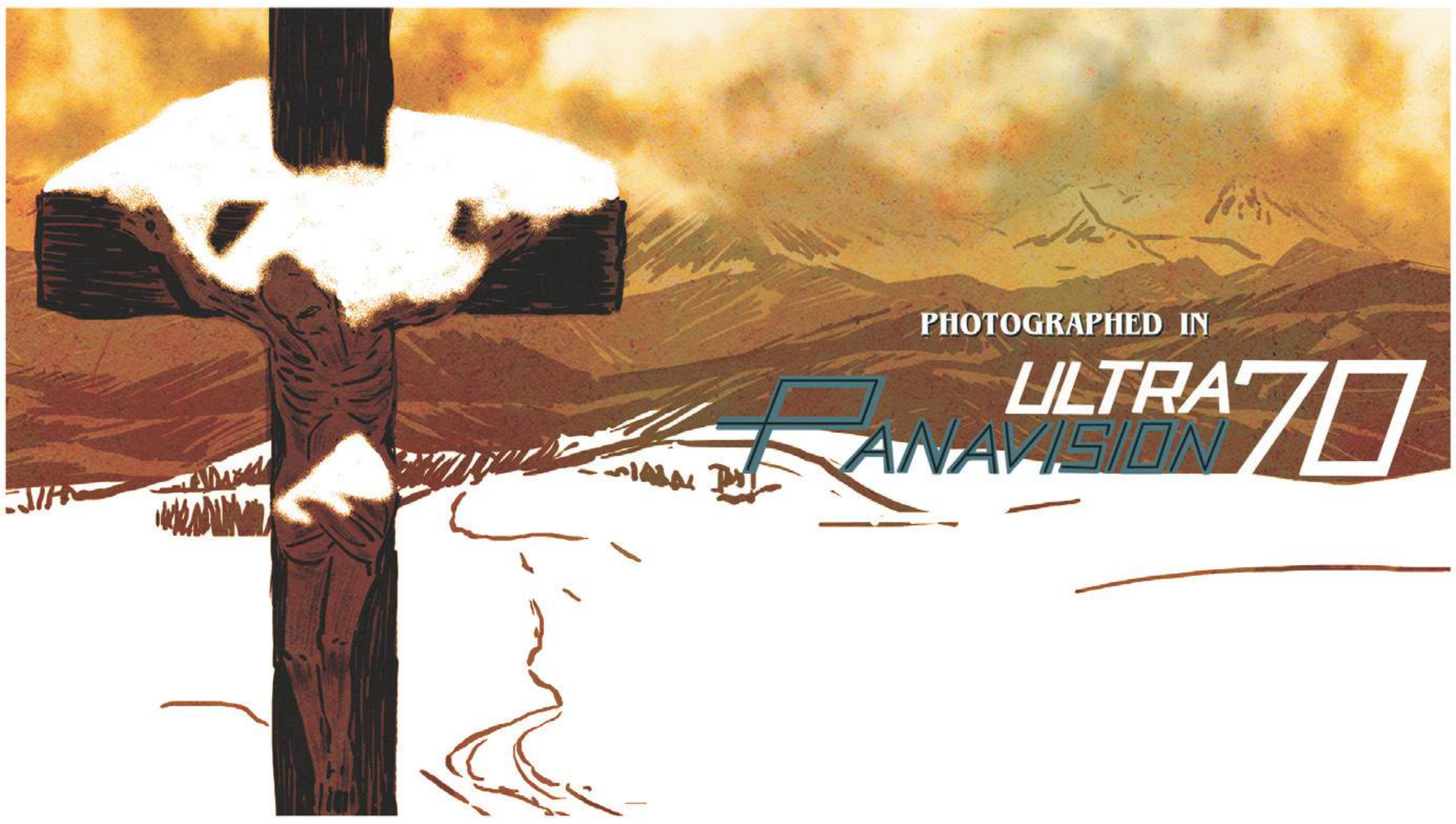
Not only did it calm me down, it was magical to see the actors do their read-through.

No question about it, it's always an incredible feeling.

When you're tired, at the end of your rope, or in a rage, you have to think back on the little guy from the very beginning that no one would've bet a cent on.

And in my case, that guy's name was now in the cinema pantheon. PULP FICTION appears in every list of the best movies ever made.

I finally did find out who leaked the script.



One of the actors' agents left it lying around the office, and someone made a copy.

This time around, I wanted to go all out for the filming. It would be shot in 70mm Ultra Panavision, the widest existing format.

The last time a movie was filmed in Ultra Panavision 70 was KHARTOUM (1966). We had the lenses that were used for BEN-HUR and had to do a bunch of tests to make sure we could still use them for our shoot in Colorado, in the snow. Once we got that settled, we could begin filming.

AND I DEARLY WANTED AN *ORIGINAL SCORE*.

IT WOULD BE THE FIRST TIME, AND I WANTED THE *BEST*.

I went to ROME to ask ENNIO MORRICONE to come out of his semi-retirement to compose my soundtrack.

It was a bit like having an audience with the Pope.

ENNIO was charming, but he did have a few things to say about my previous use of his music in my movies.

SO YOU'RE NO LONGER USING LITTLE SCRAPS OF MY OLD MUSIC FOR YOUR MOVIES?

ENNIO

Bam, jab to the liver.

This wasn't MORRICONE v. TARANTINO, it was FOREMAN v. ALI.

And ENNIO packed a punch.

NO, ***MAESTRO***. I'M SEEKING AN ORIGINAL SCORE BECAUSE THIS TIME MY WESTERN ISN'T JUST AN HOMAGE TO ITALIAN WESTERNS, LIKE *DJANGO UNCHAINED*.

IT'S A ***REAL*** WESTERN, SHOT IN ***ULTRA PANAVISION 70*** IN THE SNOW.

That piqued his curiosity.

I had an opening.

Don't blow it, QT.

IMAGINE SNOW ***AS FAR AS THE EYE CAN SEE***. A ***STAGECOACH*** APPROACHES AT FULL SPEED.

THEN A CLOSE-UP OF ***THE HORSES***, WITH THEIR NOSTRILS BLOWING OUT FOG.

THEIR HOOVES CRUSH THE ***FRESH SNOW***.

WE ZOOM OUT TO BEHOLD THE ***MAJESTIC LANDSCAPE***...

WE SEE A MASSIVE WOOD CARVING OF ***JESUS***, COVERED IN WHITE...

AND OVERLAYING THESE STRIKING VISUALS IS ***YOUR MUSIC***.

THE MOVIE'S ***THREE HOURS LONG***. I WANT TO GIVE MYSELF THE RESOURCES TO MATCH ***MY AMBITIONS***.

THAT DOES SOUND ***INTRIGUING***.

BUT I'M RETIRED NOW, YOUNG MAN. I'M ***ONLY*** DOING A SCORE FOR TORNATORE.

MAESTRO, I RESPECT YOUR DECISION.

THIS WAS NEVERTHELESS AN ***IMMENSE PLEASURE*** FOR ME.

I was about to leave.

Ennio watched me go.

He looked at his wife.

She signaled to him to go for it.

QUENTIN.

YES, MAESTRO?

We spent the rest of the afternoon listening to his music. Not only did I have an original score by ENNIO MORRICONE, it was written for THE THING.

I CAN'T COMPOSE A ***NEW*** SCORE FOR YOU.

BUT MAYBE YOU'D LIKE TO LISTEN TO THE MUSIC I WROTE FOR ***THE THING*** THAT DIDN'T MAKE IT IN?

And he was so happy to be able to play his old music for me, so motivated by what he heard, that he wrote two new pieces.

IT WOULD BE MY ***GREATEST JOY***. YES!

Sweet Jesus, I was going to have new music composed especially for me by the great ENNIO MORRICONE.

I returned to L.A. to finish casting the movie. It wasn't hard. I'd be working with my friends. TIM ROTH, MICHAEL MADSEN, BRUCE DERN, KURT RUSSELL, SAMUEL L. JACKSON, and WALTON GOGGINS.

I also checked with Robert, and he suggested Demi'n Bichir, who'd just been in MACHETE KILLS.

THAT LEFT THE *FEMALE LEAD*. THAT WOULDN'T BE SO EASY.

I needed someone who could hold her own against KURT and SAM.

Someone who didn't have a problem with roughing it for a few months. I didn't want a young actress. I wanted one... who'd been around.

I asked JENNIFER JASON LEIGH to come read for us.

I ALREADY *KNOW* THE STORY, QUENTIN.

SHIT! OF COURSE, YOU MUST'VE READ IT *ONLINE*, DAMN IT. BUT THE STORY HAS *CHANGED*, YOU KNOW.

NO--I DIDN'T READ IT, I *SAW IT*.

I WAS AT YOUR *READING*.

WHAT? AND YOU DIDN'T COME *SEE ME*? YOU'RE CRAZY!

I LOVE YOUR WORK! *FLESH AND BLOOD** WAS AMAZING!

(* Directed by Paul Verhoeven, with Rutger Hauer--1985.)

WE THOUGHT ABOUT YOU FOR *TRUE ROMANCE*, YOU KNOW.

A LOT OF MY INSPIRATION FOR THE MOVIE CAME FROM CHARLES WILLEFORD'S NOVEL *MIAMI BLUES* (1984), WHERE THE GUY FALLS FOR A *CALL GIRL*.

AND WHEN I SAW YOU IN THE MOVIE ADAPTATION IN 1990, I THOUGHT YOU'D BE PERFECT FOR THE ROLE OF *ALABAMA*.

I KNOW... I *AUDITIONED*.

LISTEN, *JENNIFER*, I JUST WANT TO HEAR YOU ONE TIME.

AND UNLESS YOU *FORGET HOW TO READ*, THE ROLE IS YOURS.

I returned to LA. to finish casting the movie. It wasn't hard. I'd be working with my friends. TIM ROTH, MICHAEL MADSEN, BRUCE DERN, KURT RUSSELL, SAMUEL L. JACKSON, and WALTON GOGGINS.

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(* Directed by Paul Verhoeven, with Rutger Hauer--1985.)

Many have been highly critical of the violence undergone by Jennifer's character in the movie.

But people have to decide what they want. If women want equality in Hollywood, then they have to be willing to play the villain, take their licks, and do reprehensible things, such that they can no longer be seen as fragile little things.

JENNIFER'S character is one of the most badass I've ever written. She faces down the two most dangerous bounty hunters around, without blinking.

As KURT RUSSELL'S character says--"Until they invent a trigger a woman can't pull, if you're a hangman, you're going to hang women!"

If you want to write with honesty, then you have to let your characters speak and act as they would in real life. And in real life, people are mean, racist, cowardly, and vulgar. Especially those who aren't living in the lap of luxury.

I may dabble in luxury now and then when it comes to putting my movies together, but that's not what my movies and characters are about.

THE KURT RUSSELL

KURT RUSSELL is a real badass. Even if he started out his career on TV, and then with Disney.

Legend has it that on Walt Disney's deathbed, the last words he wrote were "KURT RUSSELL".

Such was the actor's force.

KURT ended up working with them for nearly a decade. He was one of the biggest stars of the seventies.

Then he put his Hollywood career on pause to go help out his dad, who had just bought a minor league baseball team. Kurt played for the MAVERICKS with his dad as coach.

He later delivered a highly convincing performance as THE KING, in JOHN CARPENTER'S ELVIS, a made-for-TV movie that was so good it was later released in theaters.

KURT and JOHN went on to do several other projects together and left an indelible mark on the movies.

It was JOHN who managed to extract him from the infernal Disney production machine by giving him the role of SNAKE PLISSKEN in ESCAPE FROM NEW YORK (1981).

Then he played R.J. MacReady in THE THING (1982), a movie I love more than anything. But then, you knew that already, didn't you?

None of these were box office hits, but all of them became cult classics.

And let□s not forget JACK BURTON in BIG TROUBLE IN LITTLE CHINA (1986).

KURT returned to the screen in 1988 with TEQUILA SUNRISE, a sun-drenched crime movie by Robert Towne (CHINATOWN). That finally washed the last of the Disney glitter off of him.

In TANGO & CASH (1989), he was just as impressive as SYLVESTER STALLONE.

I had actually offered Sylvester the role of STUNTMAN MIKE in DEATH PROOF. But he declined, because he has three daughters and wasn't comfortable with the movie's portrayal of violence against women.

Although it appears RAMBO had fewer qualms about violence against Asians and Mexicans...

In 1993, KURT played WYATT EARP in TOMBSTONE. After the original director was fired, Kurt took over the reins. Stallone recommended GEORGE P. COSMATOS (RAMBO--FIRST BLOOD PART II, COBRA), who accepted to have KURT rewrite the script and direct the movie. KURT gave him the shot list for each day.

KURT supervised the film's editing, and when it came time to cut scenes, he started with his own, as a show of his integrity.

KURT promised to keep his role a secret, and did so until 2006, when he spoke out following the death of COSMATOS.

Stallone... People today only see ROCKY IV and RAMBO 7 and the like.

But for us, ROCKY--the first one--changed the whole movie industry. We saw the writer fight to get the lead role in his own movie, and then, against all expectations, make it a success and even beat TAXI DRIVER at the Oscars. I mean, that is a bit shameful, but mostly for the Oscars.

Imagine a little guy with a crooked face, largely unknown, who plays the role of an uneducated journeyman boxer who is destined to fight and lose to "Muhammad Ali".

When SLY went to the podium to accept his Oscar, Muhammad Ali himself made a surprise appearance on stage, to throw down the gauntlet. Amazing. The movie and its story were a major source of inspiration for us.

ROCKY had received support from some of the biggest Hollywood scriptwriters. William Goldman himself (BUTCH CASSIDY AND THE SUNDANCE KID) called the script superb and showed it around.

Later on, he would admit that if he had known Stallone's level of hubris, he would rather have his balls smashed in a desk drawer than inflict that upon Hollywood.

RAMBO--FIRST BLOOD is an excellent movie. I would love to do my own adaptation, more faithful to the original novel.

But the sequel, RAMBO--FIRST BLOOD PART II, co-written by a certain JAMES CAMERON (who loves the smell of napalm in the morning) proves how much cinema suffered in the '80s. It was the worst decade, alongside the '50s.

America can only create things of worth when the country is in agony.

Cinema is the blood of America, and you can only find it by opening the nation's veins.

AND ***KURT?***

I'D WANTED HIM TO PLAY BUTCH IN ***PULP FICTION***. IMAGINE HAVING ***ROCKY*** IN THE MOVIE ALONGSIDE MARSELLUS. ***HEHEHE***. BUT HE REFUSED. ***BRUCE*** IS A BETTER ACTOR ANYHOW.

OH YEAH... KURT WAS THE ***PERFECT*** CHOICE.

I WENT ON TO MAKE THREE MOVIES WITH HIM, AND HE WAS AN ENDLESS SOURCE OF STORIES ABOUT ***HOLLYWOOD*** BACK IN ***1969***.

WHICH WAS GREAT, BECAUSE I HAD AN IDEA I'D BEEN WORKING ON FOR ***YEARS***...

I'M IN THE ***VIOLENCE BUSINESS***. I'VE BEEN CRITICIZED FOR THAT ENOUGH. BUT YOU HAVE PEOPLE WHO CAN WATCH A ***ZOMBIE MARATHON*** BY ***GEORGE ROMERO***, AND THEN THEY TURN ON THE TV AND ARE ***TOTALLY SHOCKED*** TO SEE THAT IT'S ***OPEN SEASON EVERY DAY*** ON BLACK PEOPLE AND EVERYONE WHO LOOKS DIFFERENT FROM THE WHITE MASSES.

IT'S ***INSTITUTIONALIZED*** VIOLENCE, SANCTIONED AT THE HIGHEST LEVEL, AND IT'S ***VILE*** AND IMPOSSIBLE TO WATCH WITHOUT ***CLENCHING YOUR FISTS***.

SO, OF COURSE, AT SOME POINT THESE FISTS WANT TO ***COME OUT***. OUR ***WORDS*** WANT TO COME OUT. AND ***YOU*** WANT TO GO OUT IN THE STREET TO GIVE VOICE TO YOUR ***RAGE***.

THAT'S WHY I JOINED THE ***BLACK LIVES MATTER*** RALLY.

NATURALLY, PEOPLE ***RECOGNIZED ME*** AND STUCK A CAMERA IN MY FACE. AND I SAID ***EXACTLY WHAT I THOUGHT***.

"THE POLICE MUST BE HELD RESPONSIBLE." IN EVERY SENSE OF THE WORD.

WELL, THE COPS OUT THERE ***DIDN'T MUCH LIKE*** WHAT I SAID, AND THEY RESPONDED IN THE MOST ***MACHO*** WAY POSSIBLE-- WHICH IS EXACTLY THE PROBLEM, SINCE THAT'S THEIR RESPONSE TO ***EVERYTHING***.

BLACK LIVES MATTER

NO POLICE VIOLENCE

YOU DON'T NEED TO ***FLEX YOUR MUSCLES***, OFFICER. YOU'RE ***ARMED***, AND I'M ***ALREADY*** AFRAID OF YOU.

BUT NO WAY WILL I SHUT UP.

IF COPS AROUND THE COUNTRY WANT TO ***BOYCOTT MY MOVIES***, FINE. I DON'T GIVE A DAMN. ***THE YOUTH OUTNUMBER THEM.***

DO YOUR JOB RIGHT, AND NO ONE WILL TAKE ISSUE WITH YOU. WE ALL USED TO PRETEND WE WERE COPS AS A KID. SHIT, YOU WERE OUR ***HEROES***.

YOU'RE SUPPOSED TO BE THERE TO "***PROTECT AND SERVE.***" MAN, IT'S ON YOUR DAMN CARS.

SO WHY DON'T YOU START DOING IT... OR ELSE CHANGE THE PHRASE TO-- ***PROTECT AND SERVE RICH WHITES ONLY.***

THE BALL IS IN YOUR COURT. TRY TO EASE OFF THE TRIGGER A BIT, AND MAYBE SOMEDAY YOU'LL BE OUR ***PLAYGROUND HEROES*** ONCE MORE.

GEORGE FLOYD
BREONNA TAYLOR
ERIC GARNER
MICHAEL BROWN

With all my talk about "10 and done," I was able to see just how much people love my movies.

And as a result, I put a ton of pressure on myself. With just two movies left, they had to be great, or my idea of going out in a blaze of glory would fizzle.

That meant my oddball projects were goners.

Bye bye, R-RATED STAR TREK. Bye bye, GODZILLA, GOD OF THE MONSTERS.

Bye bye, LUKE CAGE. (Anyway, no way I'll be working with Disney after what they did to me on the release of HATEFUL EIGHT.) Bye bye, KILLER CROWS.

HOLLYWOOD

I decided to concentrate on what I loved the most--1969-era HOLLYWOOD.

I collected hundreds of anecdotes from the period. I talked with many of my friends about it, including BRUCE DERN, MICHAEL PARKS, and above all KURT RUSSELL, who knows everybody.

One day, during a shoot, an actor who will go unnamed ([redacted]) asked me if I had any work for his stunt double.

From a certain angle, you could see how the two men must have looked alike in the past, enough to fool the audience during stunts.

Those days were long gone, however. I had before me the result of two very different lifestyles.

The star was well kept and pampered, living a life of massages and spa treatment in Beverly Hills. His stuntman must've been living in a trailer on the outskirts of town.

YOU KNOW, [redacted] MIGHT NOT LOOK LIKE MUCH, BUT I SWEAR, THE GUY IS ***INDESTRUCTIBLE***.

YOU CAN ***LIGHT HIM ON FIRE***, BEAT HIM UP, AND THROW HIM DOWN THE STAIRS ***A HALF-DOZEN*** TIMES...

...AND HE'LL TELL YOU HE'S ***READY FOR MORE***.

I'LL SEE WHAT I CAN DO, [redacted].

Besides their resemblance, you could tell they shared a real bond.

Sure, one of them held all the cards, but they were friends.

That's when I started to fill a new notebook.

I had wanted to do a movie with a title that began, "ONCE UPON A TIME IN..."

And now, I knew where my story would take place. I was in my pool, floating in the sun, and I remembered the LOS ANGELES of my youth, and riding through the city with Curtis.

I wanted to do a movie without a strict plotline. A movie you'd want to dive into and explore.

A movie where you're happy to see your favorite characters live their life. A movie that shows you how to be a star, how old stars become has-beens, and what to do then.

Fight to remain worthy of the confidence others place in you. Fight to get back on your feet. And sometimes, just survive.

Survive a series of failures. Survive your successes. Change, become a better person, get married, maybe start a family.

In writing the life of RICK DALTON, I knew I was no longer writing fiction. I was thinking out loud.

The fact that DANIELLA had come back into my life was not a coincidence. This time, the moment was right. She was the one I wanted to be with.

I'd rewatched an interview I'd done where I opened a door into my private life for once, commenting, "Everybody left me, except the ones I pay." I didn't want that life anymore.

So, I had my two main characters.

RICK DALTON, a has-been with a big heart, and his stunt double, CLIFF BOOTH, badass supreme.

I knew it wouldn't be an easy project, but with BRAD and LEO, I thought I could get MIRAMAX on board.

And **BOOM**, the Weinstein scandal hits.

It was incredible. The number of women he had assaulted seemed to grow every day.

ME TOO...

And these women began to speak out.

Including some women that I knew. MIRA SORVINO, who had her career destroyed, ROSANNA ARQUETTE.

And UMA THURMAN.

We had continued to be a bit distant since the car accident. The worst day of my life.

WEINSTEIN had refused to release the film of the accident to the public.

In order to avoid a lawsuit.

When UMA, too, came out against Weinstein, I gave her the film.

I knew it was too late. But it was what I could do in that moment to help her.

Did I know about all of these assaults?

NO.

Do you think that MERYL STREEP, who dedicated an Oscar to Weinstein, knew about it?

NO.

This silence came at a high price. And for those who tried to speak out, they paid an even higher price.

I did know that Weinstein was a seducer, and his rumored "casting couch" practices were as old as Hollywood itself.

For example, when we went to go shoot in HONG KONG, we were in the screening room to watch the dailies when our guide showed us a door on the side that led to SHAW'S office.

And right before his office there was a bedroom.

Does that excuse Weinstein?

NO.

It turns out there was a whole system in place of fixers, lawyers, and contracts, on top of the fear of seeing your career destroyed.

Hollywood megastars continued thanking Weinstein in their Oscar acceptance speeches, even as the worst horrors went on in the shadows.

Weinstein was simply seen as an old-fashioned producer. We didn't know there were so many victims.

Or the nature of his advances.

I knew that ROSE McGOWAN had had some problems with Weinstein. She couldn't say anything herself, because she'd signed a non-disclosure agreement. But Robert had told me, and he wanted us to cast her for our GRINDHOUSE double feature. That was sure to get under Weinstein's skin.

He was furious, in fact, but it was his turn to shut up, because he had to "keep Quentin happy."

What to do now?

KEVIN SMITH had decided to cut ties with MIRAMAX and give his future residuals to charity.

And you know what WEINSTEIN did?

He called KEVIN the day before the trial to tell him he was open to rediscussing the rights issue with DOGMA, if he wanted...

The day before the trial.

As for me, my whole career up to that point had been with MIRAMAX.

All my movies had gone through them.

I still owned my movies, but they were all MIRAMAX productions...

...except ONCE UPON A TIME... IN HOLLYWOOD.

I put it up for bid, a bit to see my market value, but mostly to get the hell away from the MIRAMAX mess.

I sent the script to all the major studios, except for Disney, which would surely buy up all the rest one day anyhow. And I'd end up with them again, just like the time I'd signed with MIRAMAX only to be paid a few months later by the House of Mouse.

But for the time being, I opted for Sony.

I always write much more about my characters than what the audience sees. BRAD and LEO love reading all that stuff to find out more about their characters.

And this time, I was sure I was going to finally do my novel. I had to do a novelization because I had far too much unused prose material to just leave it sitting around.

The life of CLIFF BOOTH pre-1969 is fascinating. He was a veteran of the Asia-Pacific War, and he holds the record for taking out the most Japanese soldiers in the Philippines. He was a real killer.

The rumor going around about the semi-accidental death of his wife doesn't help him much in looking for work. Though at least when he does land a job, he knows he'll get his money.

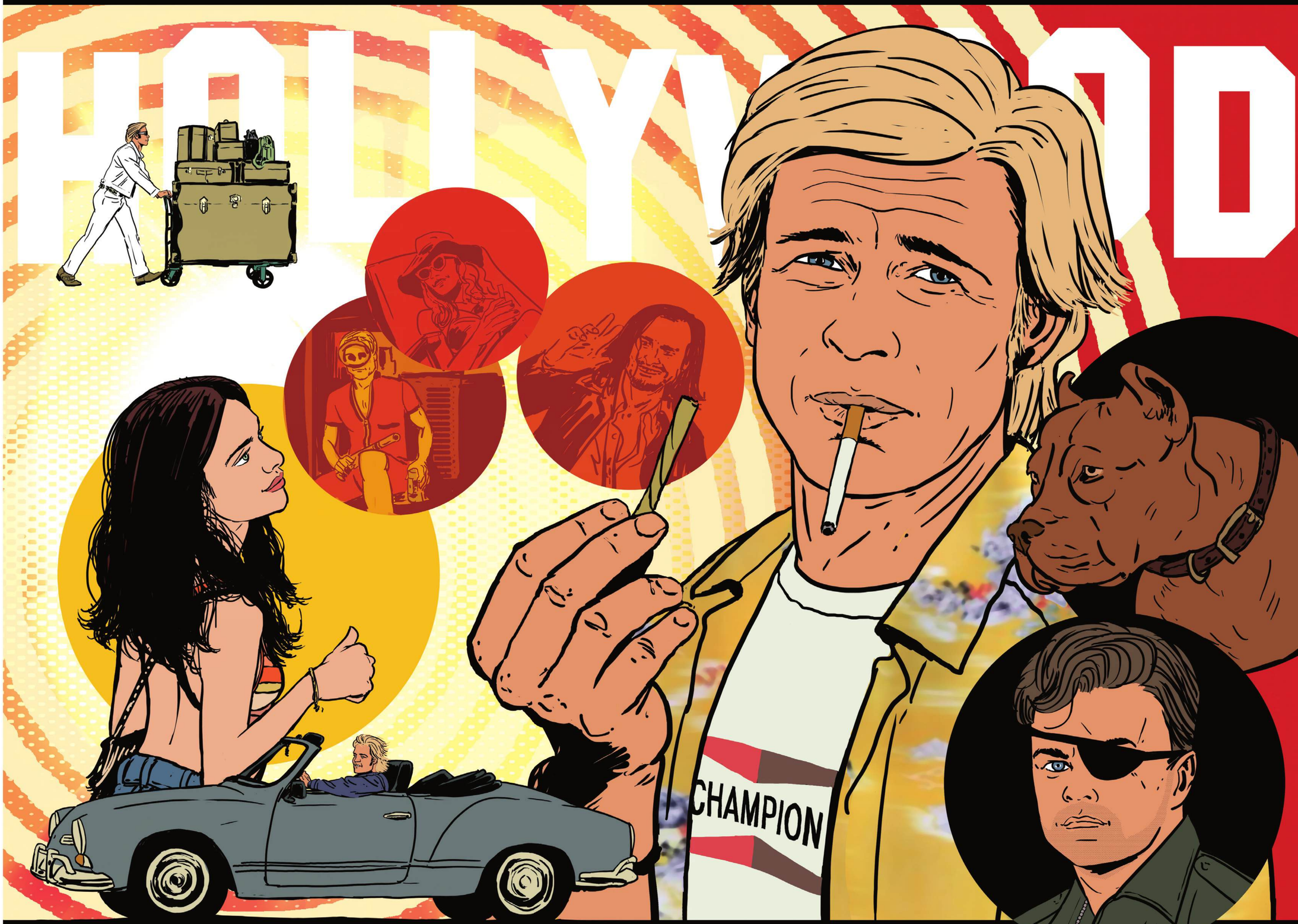
I was going to put BRUCE LEE in my movie. Including him in the story was a source of immense joy for me. It would be the collision of two worlds.

Not the East versus the West. That's a bunch of bullshit. I'm talking about the new world versus the old.

BRUCE represents everything CLIFF hates, the bigmouths and brutes, and he wants to shut them up.

Even if he had won the third round against BRUCE, CLIFF knows he's lost. BRUCE will become a star, while he rides off quietly into the sunset. No more big screen, just his trailer. And one day his dog will lick his face, and he won't wake up.

Once RICK is gone, there will be no one left to remember him, except when someone wants to dredge up some bawdy old Hollywood stories... none of which will paint him in a good light.



BRUCE LEE
alias
li-yen-kam
by AMÉ 1986

BRUCE ALL MIGHTY

When the public finally got the chance to see my latest movie (which could actually be my last movie – but that's another subject), people only wanted to talk about one thing. Not Sharon Tate and the incredible job done by Margot Robbie, who even got to wear Sharon's own jewelry (lent by her sister). No, nobody wanted to talk about that. OK, people gave me crap about the amount of lines she had, as if the quality of a performance was measured by the number of lines spoken. Arnold Schwarzenegger had only 17 lines in the first *Terminator*, and he built his entire career on one of those – "I'll be back."

And what about the heavenly duo of lovable losers, Rick and Cliff? Nope, though there was certainly fodder for it. Not since Redford and Newman had there been such a suave on-screen dynamic between two stars. No, it was Rick, or more precisely what Rick did, and to whom he did it, that shocked viewers around the world.

I of course mean Bruce Lee.

So, let's get it over with. First of all, I am a huge fan of BRUCE LEE. I saw his movies when they came out in the US. And let me tell you, watching a BRUCE LEE movie at ten years old is like taking COKE. You get all excited, you jump all over, with YAHAs right and left. BRUCE LEE was one of the most beautiful human beings on the planet, right after BRAD PITT. And I put them face-to-face. Hehe. BRUCE LEE will always be hypnotic. All by himself, he smashed through a century worth of stereotypes about the Chinese, seen as frail and sickly, with gaps in their teeth. Men wanted to be like him, and women wanted to sleep with him (and probably certain men did too).

I don't judge. If my life depended on it, I would have slept with Elvis...

Bruce Lee was handsome as a god. And his personal philosophy was deep for the time. No doubt. He said to us – "Be like water, man," and then he'd go and do two-finger push-ups. How could you not like a guy like that? After creating his own style of martial arts, Jeet kune Do, he wanted to create a new kind of cinematic mythos, and he combined nearly every existing technique to do it. And he succeeded... just like me.

I am the BRUCE LEE of directing. There is a single-lane road connecting the phenomena that we are.

In *KILL BILL*, I used the music from the *GREEN HORNET* series, as well as adopting the black suit and mask for the CRAZY 88. I also took the yellow motorcycle suit with black stripes from *GAME OF DEATH* for UMA. If these had just been banal references, it wouldn't have had any impact. But my reuse of these elements made its mark on pop culture almost as deeply as the originals. Now there are two people who have suited up this way and brought down the house – BRUCE and UMA. My movie even introduced BRUCE to a new generation of viewers. The LEE family ought to thank me for that.

“Be like water, man.

- Bruce Lee”

In *ONCE UPON A TIME... IN HOLLYWOOD*, the story is told from the perspective of CLIFF and RICK – two has-beens – who see each new incursion of modernity as a threat. No surprise then that there would be no love lost with this young, arrogant “Oriental.” And that reflects the way Hollywood saw him at the time. My movie isn’t called ONCE UPON A TIME... QUENTIN. Neither is it ONCE UPON A TIME... BRUCE LEE. That would have been incredible, I would’ve loved every second of that movie, but that’s not the story I wanted to tell. I did my research on the period in question patiently, over several years. Getting information on stuntmen and Bruce Lee isn’t so hard. Many of the stuntmen of the time are still alive, and their experiences are documented in many books. I also met some of them. And what stands out is that they hated BRUCE LEE.

BRUCE thought that Hollywood stuntmen were a bunch of dopes (I’ll watch my language for once), and he’d frequently tag them during filming. For those who don’t know, “tagging” is when you hit someone for real during a shot. We’re in the movie business, which means we lie 24 times a second. Bruce wanted greater authenticity. But tagging is considered as an insult by the industry. BRUCE had fashioned part of his personality after MUHAMMAD ALI, who liked to announce which round he’d knock out his opponent, before the fight even began. And he was often right. BRUCE was the same way. However, what he forgot – or perhaps didn’t know, as a native of HONG KONG – was that Ali was hated by half of America.

Again, my story takes on the point of view of RICK and CLIFF, who’s a tough guy himself. He killed people during the war… as well as after. But that’s another story.

CLIFF is an indestructible stuntman. His body is solid, and he knows how to fight. The stuntmen of the time had almost all been boxers, or else excelled in combat sports or martial arts. And often wrestling as well.

BRUCE is quick, but CLIFF knows that with his build and his style, he won’t be able to take a hit. No one that fast could hope to be as strong and resistant as a guy like CLIFF. Bruce had nearly the same strengths and weaknesses as Ali. He was so quick he almost never took a blow. It was a real revelation for Ali when, after getting knocked to the mat for the first time, by an Englishman I don’t remember, he jumped right back up. Ali had a hard head. ALI, BOMA YE. Cliff was certain that wasn’t the case for Bruce. He was willing to bet everything on that.

“Two out of three,” BRUCE proposes, and they begin. CLIFF takes the first hit, and notes BRUCE’S approach and attack. He figures that BRUCE will try the same thing once more, overconfident. CLIFF is right, and he grabs BRUCE in midair, and chucks him into the side of the car. Now they’re even... But before the third round can come to a close, the fight is broken up. And that’s where we end it.

This fight was inspired by a real altercation between Bruce Lee and legendary stuntman Gene LeBell. His fellow stuntmen were sick and tired of taking a beating, so they turned to him to teach their foe a lesson. Everything happened just as I told it, except Gene and Bruce took it over the finish line. Gene was a skilled wrestler and grappler, and he caught Bruce in a hold. Bruce hammered him in the sides to break his grip, but Gene kept his hold and squeezed him like a boa constrictor. Finally Bruce tapped out. He'd lost.

He learned a hard lesson that day, and discovered his main weakness--hand-to-hand combat. And rather than hating Gene for his defeat, he asked him to teach him his holds. They would later become friends. The result of their encounter is admirable, and we can witness the impact even in Bruce's movies, where at least two times, he holds and strangles an enemy whose brute force is greater than his own. In *GAME OF DEATH*, Bruce (1.58 m) ends his fight against Kareem Abdul-Jabbar (2.20 m) by strangling him. There's the legend of BRUCE that people try to force down our throats, and there's reality. How did he die? I don't care about that. I want to know how people lived, not how they died. Could BRUCE have beaten ALI? Cut the bullshit. Ali held out for four rounds against the hardest hitter of his generation – JOE FRAZIER – with a broken jaw.

He then stood tall for eight rounds against the destroyer of champions, GEORGE FOREMAN – who had himself made a fool of JOE FRAZIER – before scoring a surprise knockout. His victory in The Rumble in the Jungle in Zaire in 1974 is still talked about today. Ali was as quick as BRUCE, bigger, and could certainly take a hit.

But was BRUCE the biggest, classiest, most charismatic action star of all time? Oh, F*** YES!

I've heard tons of stories about him. But does that change how I think of him even one iota? No. Not any more than my movie changes how people think about him. Now, my movie may very well change the way people see SHARON TATE. She won't just be viewed as a victim anymore. People will remember her smile and will want to go back and see her movies. BRUCE is way too big for that. He's already entered Valhalla alongside MARILYN and JAMES DEAN.

BRUCE doesn't really lose, instead he learns a valuable lesson that day. Probably even one of the lessons that helps him become the BRUCE LEE we know today. BRUCE'S honor is intact. His ego might be a bit bruised, but CLIFF wanted to put him back in his place. CLIFF is a dinosaur headed for extinction. BRUCE LEE, on the other hand, is destined to become a megastar. Who are you going to shed a tear for?

Honestly, I can understand that BRUCE'S daughter could be a bit sensitive about all of that. It's her dad, and her family has had a tough go of it. I get it. But all the rest of you can go suck a dick.

I love RICK DALTON. I always remember how I was named after a character played by BURT REYNOLDS, and I've followed his career over the years. I've collected many stories about him, and it was a great pleasure to knit my own.

Burt was supposed to be in the movie. He was working on his lines for the ranch scene where CLIFF makes a big impression... especially on the hippie's face. But Burt left us too soon.

In order to really get to know RICK, I invented his whole career. From before the movie, as well as after.

RICK DALTON... For him, I went as far as writing five complete episodes of BOUNTY LAW.

Just for kicks.

I know that no TV station will ever be able to afford LEO, especially for a retro western series. But damn, it was fun to write!

Once RICK has finished molting, transforming himself into a B movie star, I can move on to the third part of his career.

That which comes after the end of the movie, when he will be known for an incident that will secure his tough guy reputation. He'll be able to shoot action movies no problem.

His career rebounds strongly with the release of THE FIREMAN, inspired by THE EXTERMINATOR (1980).

He's a Vietnam veteran who becomes a cop. But the whole department is corrupt, with a number of killers on the squad.

His partner is the only other one who's clean--a young SAMUEL L. JACKSON. The other cops end up taking him out, however, leading RICK to disguise himself as a firefighter and torch them with a flamethrower.

RICK is the star and the director this time, with the idea for the movie coming from Cliff, who is the writer and producer. Just for fun, he decides to do a few of the stunts, too.

CLIFF and RICK are excited to work together again after having drifted apart somewhat over the years.

The movie ends up being such a success that they sign on for two sequels with CANNON FILMS, the second of which will be directed by CLIFF.

RICK thus becomes a straight-to-video star, shooting in Italy and the Philippines, as well as a prized guest star in series such as Airwolf and CHiPs.

He finally becomes rich, and retires from the movies in 1988.

I had several different influences for the characters of RICK DALTON and CLIFF BOOTH, but HAL NEEDHAM was the main one.

Ex-parachutist turned invincible stuntman, he was capable of leaping from one horse to another at full gallop, or onto a speeding stagecoach. With a stunt like that, there's no margin for error--if you fall, you punch your ticket for the ever after.

Rick is heavily influenced by BURT REYNOLDS, who loved the script and added the line about CLIFF being too good-looking to be a stuntman. Brad didn't like it much, but it was BURT, so he had to zip it.

HAL showed John Wayne how to really throw a punch, only to have the DUKE almost knock his head off later on. His sense of humor went about as far as the hair on his head.

BURT and HAL were friends, and even lived together. BURT initially wanted to do his stunts himself, until HAL told him about all the hotshot actors who had done just that and landed in the hospital. After that, HAL was in all of BURT'S movies.

In WHITE LIGHTNING (1973), directed by BURT, HAL was at the wheel for a huge jump onto a barge on the river. But he didn't quite make it and was in danger of going down with the car. So BURT--who, again, was in the director's chair-- dove into the water to rescue his friend.

HAL went on to create numerous contraptions for executing stunts, many of which are still used today. And after his experience as 2nd unit director, doing the action scenes, HAL himself became a full-fledged director. He was the director for THE CANNONBALL RUN, alongside BURT, DEAN MARTIN, SAMMY DAVIS JR., and JACKIE CHAN in one of his first big roles stateside.

How could you not be fascinated by HAL NEEDHAM?

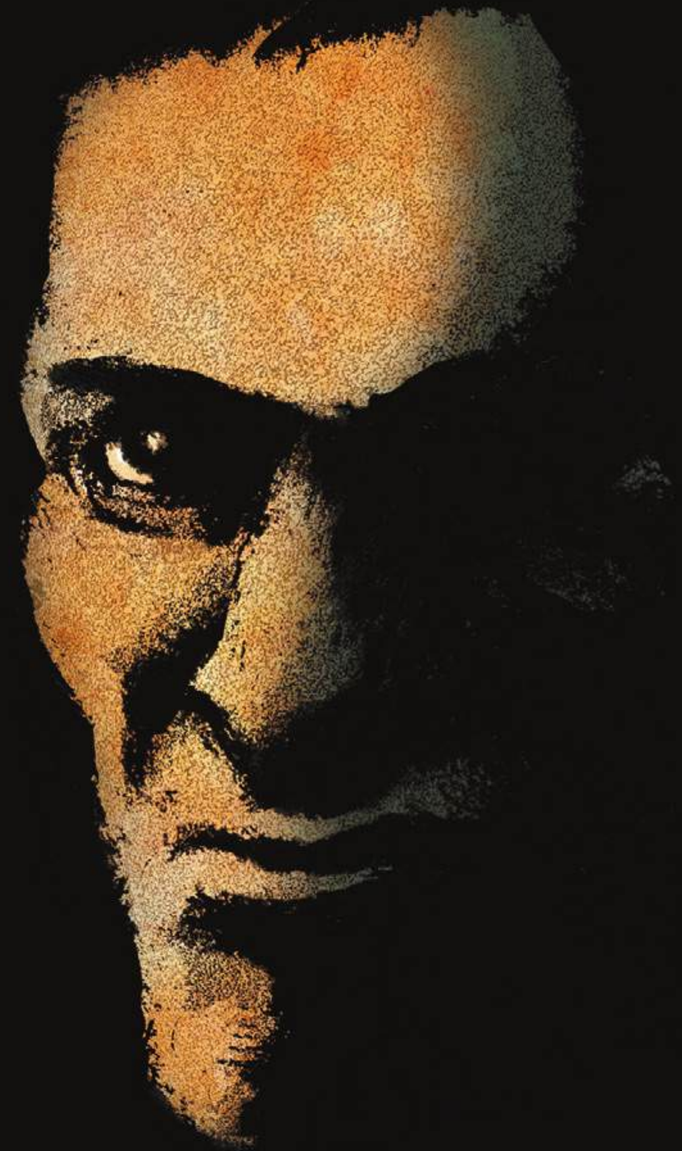
TEL AVIV

I moved to Israel after DANIELLA and I got married, and my son was born.

I don't believe in God, so there was no need to change.

I wasn't going to change gods just to go on being a non-believer.

BOOM



I like Tel Aviv.

It's like a little L.A. Your balls sweat over there, and your balls sweat here, too.

At least I didn't need to buy a new wardrobe.

BOOM

BOOM

BOOM

Shortly after we'd gotten settled, Hezbollah started firing rockets.

I would have just a few minutes to seek shelter with my wife, kid, and debut novel manuscript.

Then we'd wait for it to pass, hoping that the missile defense system wasn't just some big joke.

THE FUTURE

ONCE UPON A TIME... IN HOLLYWOOD CAME OUT IN SUMMER OF 2019.

IT WAS A *BOX OFFICE SMASH*, BRINGING IN OVER $300 MILLION. ALONG WITH *JOKER*, WHICH PULLED IN NORTH OF $1 BILLION, IT WAS ONE OF THE LAST HIT MOVIES TO BE RELEASED IN THEATERS FOR A WHILE.

THAT'S OF COURSE BECAUSE *COVID* PARALYZED THE PLANET IN 2020, INCLUDING THE MOVIE INDUSTRY. FIRST THE ROCKETS, THEN *LOCKDOWN*, F[redacted]!

I USED THE DOWNTIME TO FINISH MY NOVELIZATION OF *ONCE UPON A TIME... IN HOLLYWOOD* AND MOVE FORWARD WITH OTHER BOOK PROJECTS.

I LOVED THE SERIES *JUSTIFIED*, ADAPTED FROM *ELMORE LEONARD*'S NOVELS, WITH MY BUDDIES *TIMOTHY OLYPHANT* AND *WALTON GOGGINS*. I MAY BE DIRECTING A COUPLE OF EPISODES FOR THE NEW SEASON. A *RETURN TO MY ROOTS*, IN A SENSE. A RETURN TO *ELMORE*, AND TO *CRIME FICTION*. SOUNDS GOOD TO ME.

I ALSO HAVE MY BOOK ON CINEMA THAT I'VE BEEN WORKING ON FOR YEARS--*CINEMA SPECULATION*. I CAN DO *WHATEVER I WANT*.

THE CHOICES ARE ALMOST ENDLESS FOR MY LAST MOVIE. AS WELL AS MY OTHER PROJECTS. I PLAN TO WRITE STAGE ADAPTATIONS OF SOME OF MY MOVIES.

I COULD SEE STARTING WITH *RESERVOIR DOGS*. AND *THE HATEFUL EIGHT* WOULD BE A GOOD FIT, TOO.

I WOULD LOVE TO REVISIT THE UNIVERSE OF *KILL BILL*. AFTER ALL, THE ORIGINAL CONCEPT WAS TO DO ANOTHER *KILL BILL* EVERY TEN YEARS.

I EVEN SHOT A FEW SEQUENCES WITH THAT IN MIND DURING FILMING OF VOL. 2. IF WE WERE ABLE TO SETTLE THE RIGHTS ISSUES, I'D LOVE TO DO IT.

KILL BILL 3 WOULD BE *KILL KIDDO*.

BEATRIX and her daughter BB (Beatrix and Bill) have had 20 years of peace, but NIKKI BELL wants revenge for her mother's death.

NIKKI will be aided by the survivors of the first movies, SOFIE FATALE--who has only one arm left, but all of BILL's fortune--and ELLE DRIVER who is now blind. A woman named ZATOICHI will take NIKKI under her wing, teaching her all she knows from her painful apprenticeship with PAI MEI.*

YUKI YUBARI is GOGO'S twin sister. It's actually YUKI that we see being hit on by a guy at the bar, burying her sorrows in alcohol... and then running through his private parts with her blade.

BILL had advised YUKI to scout out the house of NIKKI'S mother. Once KIDDO leaves the house, after killing JEANNIE BELL, she's launched into the air as the PUSSY WAGON explodes.

*A devastating battle follows, ravaging the residential neighborhood under a rain of bullets. It finally ends with the presumed death of YUKI at the hands of KIDDO**.*

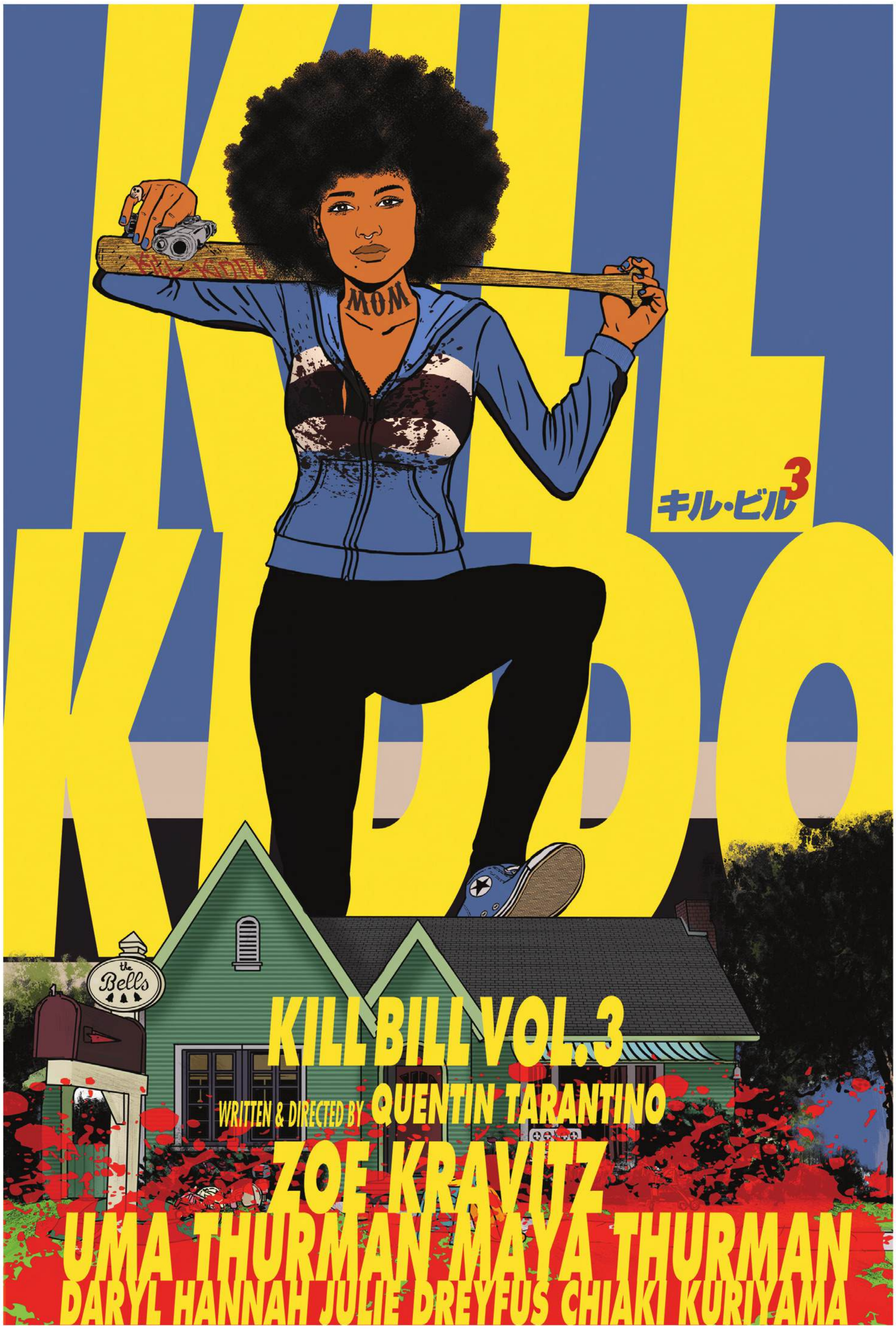
KIDDO, who knows her former partners inside and out, oversees her daughter's training, teaching her WUSHU as well as the FIVE-POINT PALM EXPLODING HEART TECHNIQUE. BB will then round off her preparation by going to see the new HATTORI HANZO at the sushi bar.

(* In the unified version of the movie, *KILL BILL--THE WHOLE BLOODY AFFAIR*, I'd had her lose both arms, but that was really too much.)

(** This sequence was cut, but there is a reference later on when KIDDO visits ESTEBAN VIHAIO and tells him that the PUSSY WAGON died on her.)

When she's 24 years old, BB decides to get married. The ceremony again takes place at the TWO PINES CHAPEL, and it will once more be disrupted by killers. This time, KIDDO and BB are prepared. But it isn't enough.

KIDDO meets BILL'S sons, the children he had with ELLE and SOFIE. Don't forget, his code name was SNAKE CHARMER.



NIKKI succeeds in killing KIDDO. Her vengeance is complete.

KILL BILL VOL. 4 will be KILL BELL. This time, it's BB's turn to avenge her mother. She'll make her own list--SOFIE FATALE, YUKI YUBARI, ELLE DRIVER, NIKKI BELL.

They're rich, lethal, and surrounded by the CRAZY 99. And BB will go even farther than her mom. She will dole out even greater violence, and since she hasn't trained under HANZO, BILL, and PAI MEI, she'll use plenty of guns, too. And even some grenades.

She knows she'll never be able to live in peace until they're all dead. ELLE DRIVER is a woman in the mold of ZATOICHI. SOFIE FATALE is covered in guns--there's no way she's going to give up another arm. YUKI is as gifted with a chain as her sister, but on the end of hers is a chainsaw.

The audience knew that THE BRIDE was going to KILL BILL. But with BB, I have the chance to make viewers think she might die at the end. Which would be a killer end to my career. Anything is possible...

I'd also like to do an animated film on the origins of BILL. We'd see his three adoptive fathers--ESTEBAN VIHAIO, HATTORI HANZO, and PAI MEI.

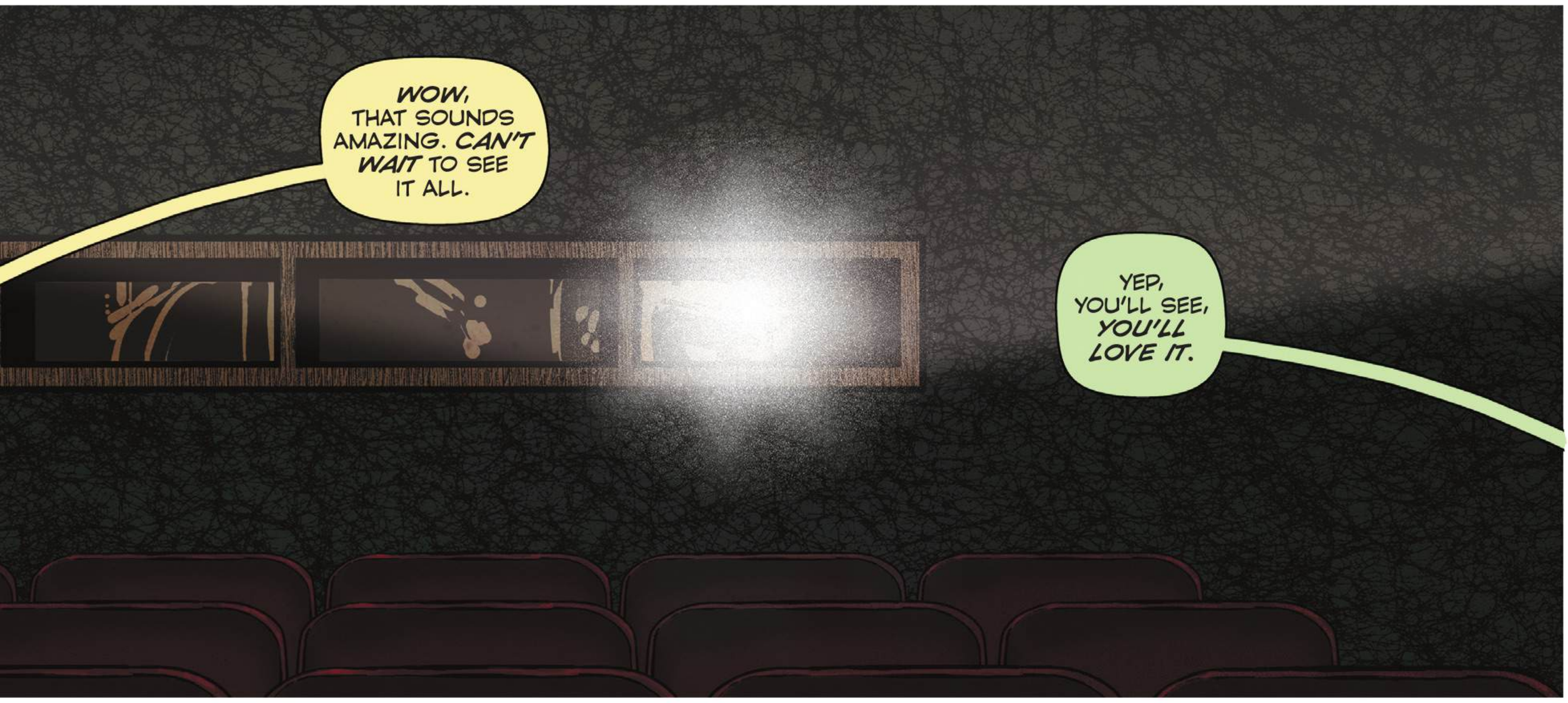
As well as the formation of the DEADLY VIPER ASSASSINATION SQUAD.

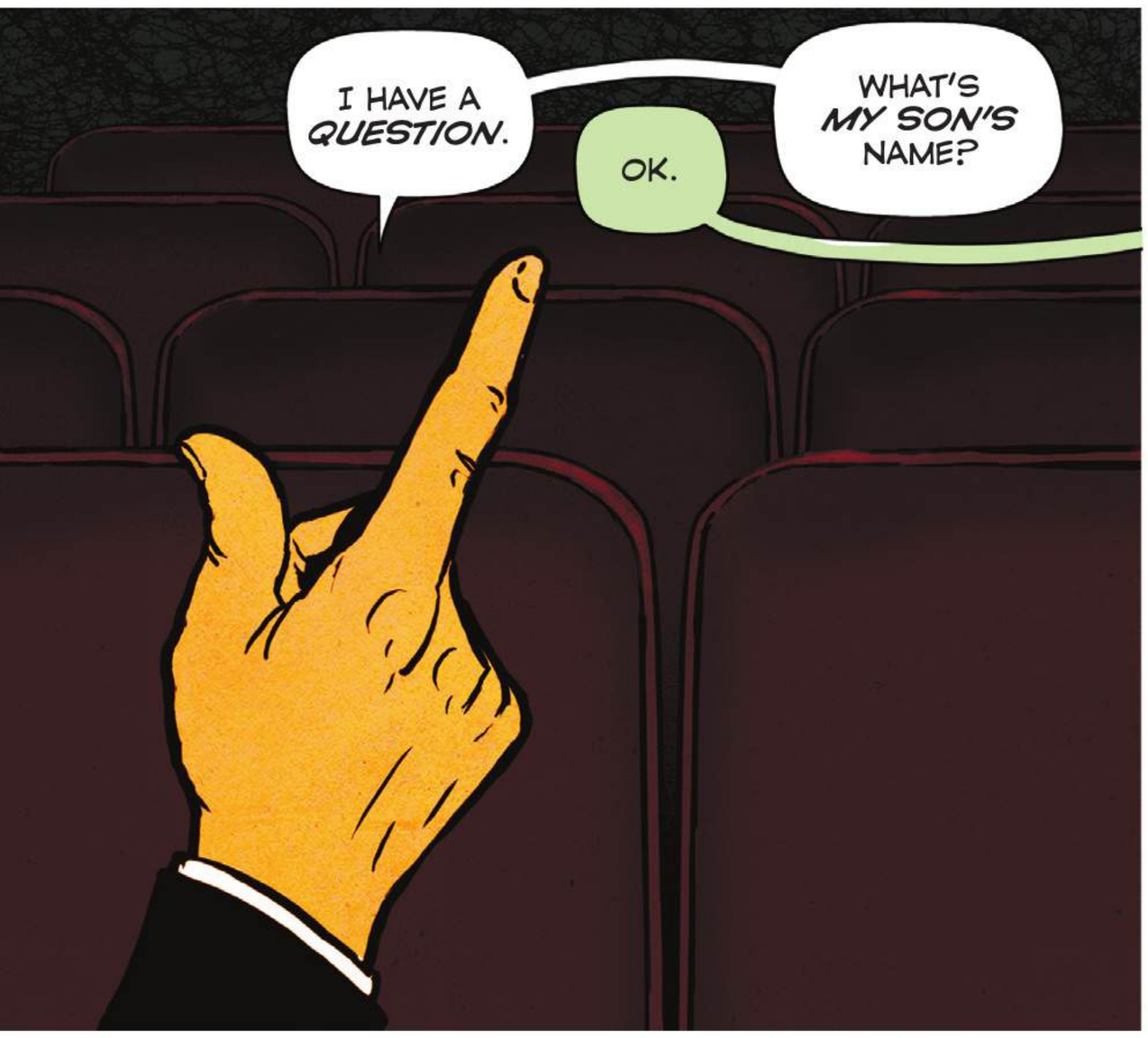
But the more I think about it, the more I figure that 10 movies is good. Though it could also be 11, or even 9, because how could I do better than ONCE UPON A TIME... IN HOLLYWOOD? That was my conclusive epic.

My last movie will be a way of saying goodbye. Even if I feel like that's what I've already done with ONCE UPON A TIME.

Last Chapter

Face to Face





SAMI FREY CLAUDE BRASSEUR JEAN-LUC GODARD

RAOUL COUTARD MICHEL LEGRAND

DAMN, YOU COULD'VE GONE EASIER ON THE ROYALES WITH CHEESE, YOU KNOW.

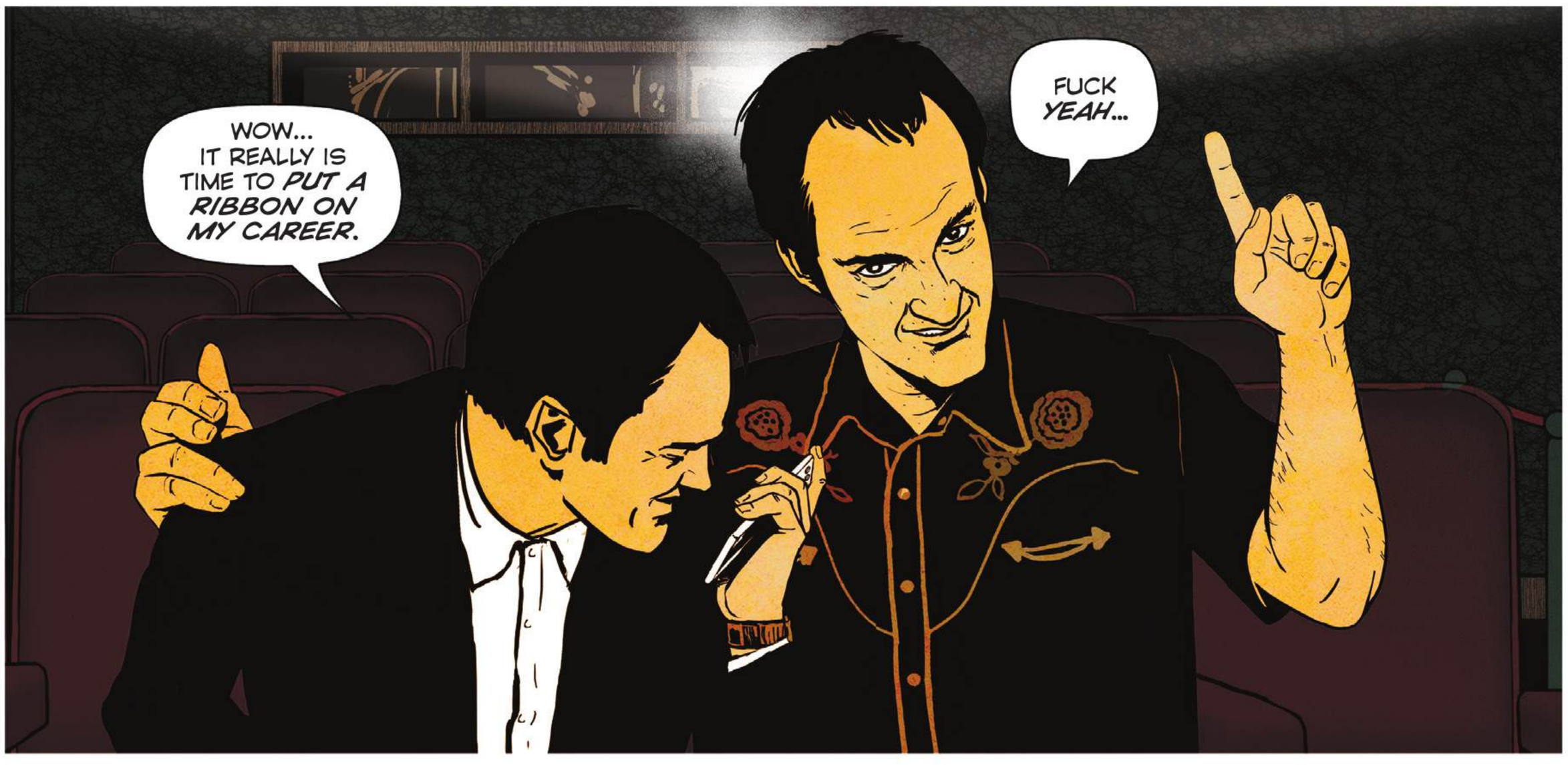
DON'T WORRY, THAT MAKES MORE TO LOVE.

HERE, GET A LOAD OF MRS. TARANTINO.

I SPIT ON YOUR GRAVE ...AN ACT OF REVENGE

ALL RIGHT, NICELY DONE, MAN.

bande à part
THIS WOMAN HAS JUST CUT, CHOPPED, BROKEN, and BURNED FIVE MEN BEYOND RECOGNITION...
I SPIT ON YOUR GRAVE
THIS GIZMO'S FUNNY. IS THIS HOW PHONES ARE NOW?
YEP, THEY'RE LIKE POCKET COMPUTERS. YOU CAN EVEN WATCH MOVIES ON THEM.

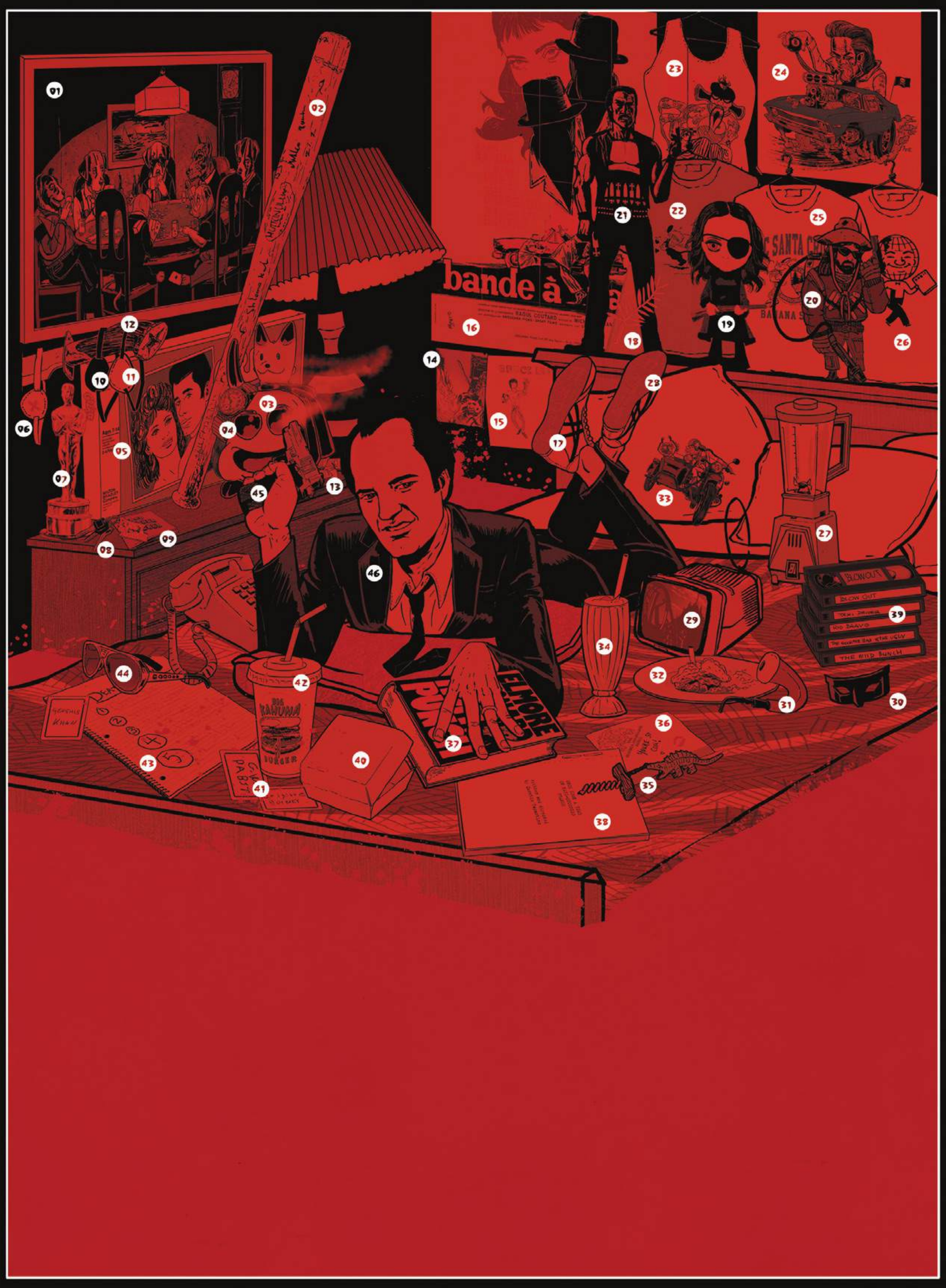

WOW... IT REALLY IS TIME TO PUT A RIBBON ON MY CAREER.
FUCK YEAH...

THE END...?

完

Did you find... THE 47 RONINS?

01- Reservoir Dogs painting
02- Bear Jew bat
03- Butch's kangaroo
04- Butch's dad's watch
05- Grease board game
06- Elle Driver's eye patch
07- Best Screenplay Oscar
08- Keys to the Pussy Wagon
09- Jules's wallet
10- Christina Lindberg's eye patch



11- Elle Driver's eye patch
12- Aldo Raine's knife
13- No more balloons...
14- Zatoichi
15- Bruce Lee
16- Bande à Part poster
17- The Bride's shoes
18- Palme d'Or
19- They Call Her One Eye
20- MacReady
21- Danny Trejo
22- Jules's t-shirt
23- Jack Burton's shirt
24- Death Proof poster
25- Vince Vega's t-shirt
26- Jimmie's t-shirt
27- Margarita mixer
28- F*** U
29- Old movies
30- Crazy 88 mask
31- Hans Landa's pipe
32- Not so good strudel
33- The Bride & BB
34- $5 milkshake
35- Alabama's bottle opener
36- You're so cool!
37- Elmore Leonard
38- QT's script
39- Video Archives
40- Burger
41- Name game
42- Big Kahuna Sprite
43- The Bride's List
44- Elvis glasses
45- Mr. White's gun
46- Pulp Fiction pose
47- Japanese legend

AUTHOR BIOGRAPHY

Born in the early '70s, **AMÉZIANE HAMMOUCHE** grew up on the comics of Frank Miller and Bill Sienkiewicz and the movies of Bruce Lee and Sergio Leone, against a backdrop of soul music from the late '60s and early '70s. All of these influences helped steer him toward a career as a comics creator himself.

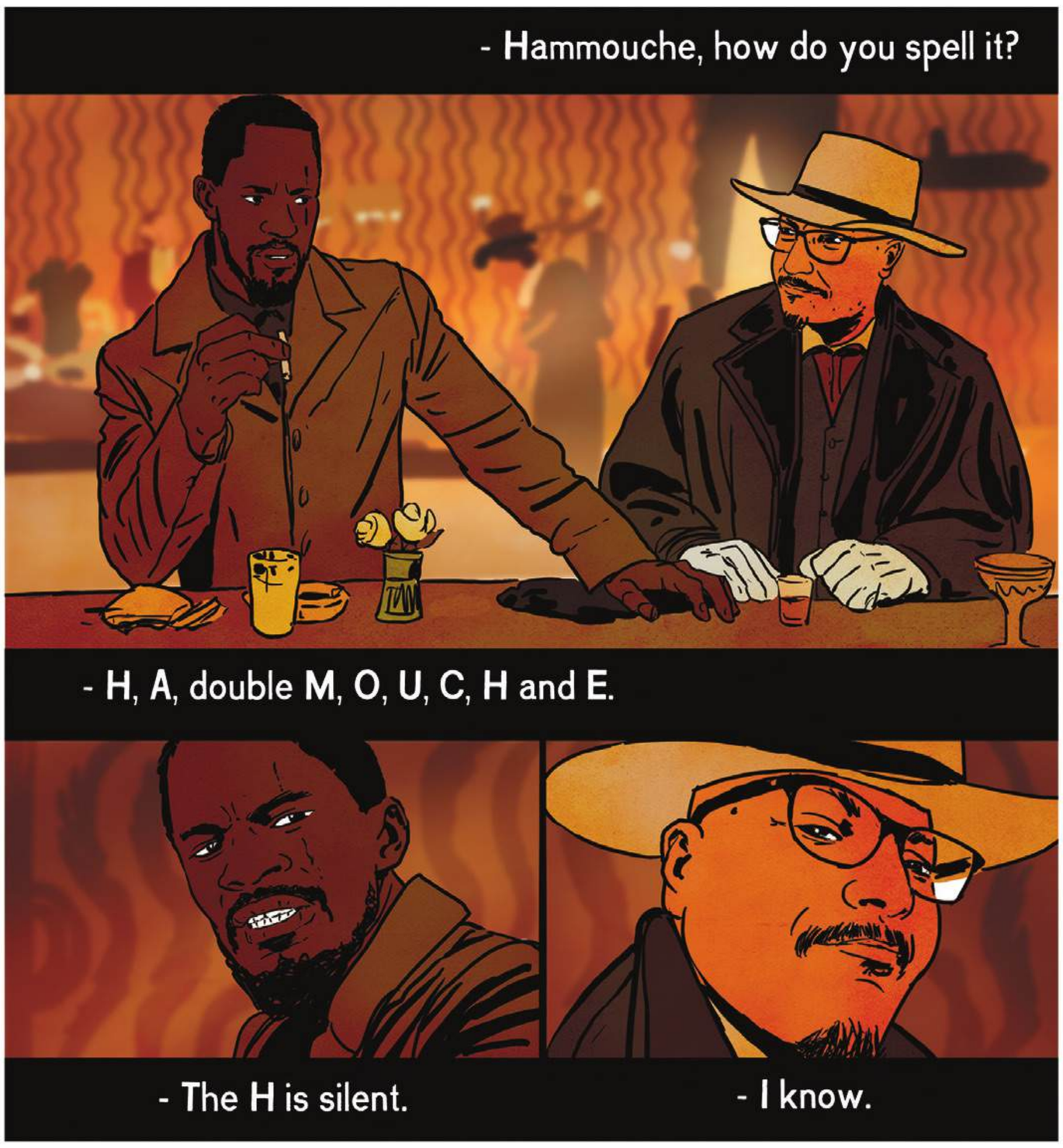
AMÉZIANE became **AMAZING** after having written, drawn, colored, and designed all 180 pages of his thriller *Bag Men* in only six months. From that moment on, he decided to express his passion for comics and movies in each of his books. Which he would make as long as possible...

After 20 years and 21 books, AMÉZIANE has been splitting his time between solo projects for the US market and collaborations with writer Sybille Titeux de la Croix, including *Muhammad Ali* (a New York Times bestseller translated in 7 languages). His first original production for the US market, together with writer Jared Reinmuth, was *Big Black–Stand at Attica*, nominated at the Eisner Awards in 2021.

His SOUL TRILOGY (*Ali/Ms. Davis/Attica*) is currently available in French, Spanish, and English.

His CINEMA TRILOGY began in 2021 with *Martin Scorsese* and continues with *Quentin by Tarantino*. The third volume in the series will be published in late 2023.

His latest release, published in French in February 2023, is *Nazi Killers–Ministry of Ungentlemanly Warfare*, which tells the story of the real "Inglourious Basterds" who laid waste to Nazi soldiers across Europe.



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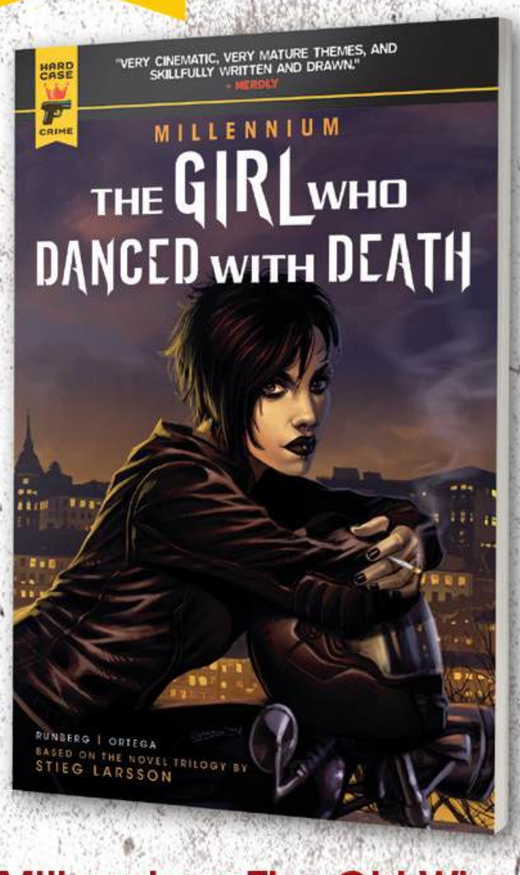
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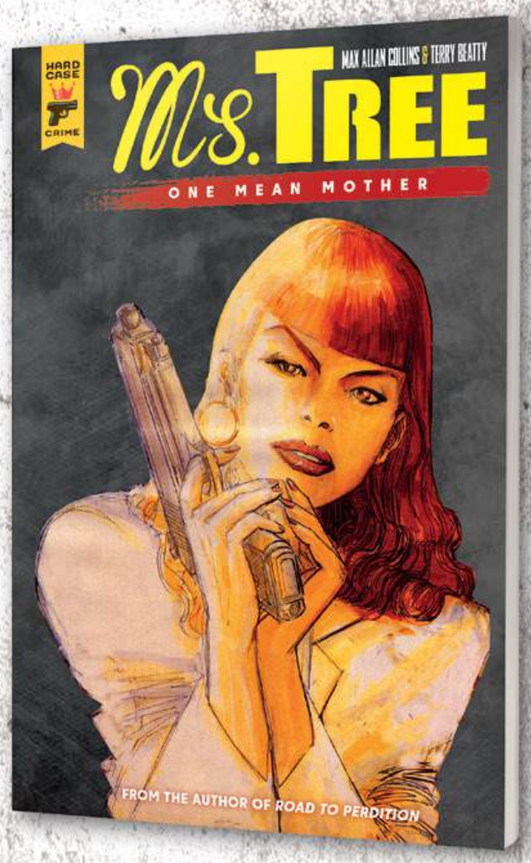
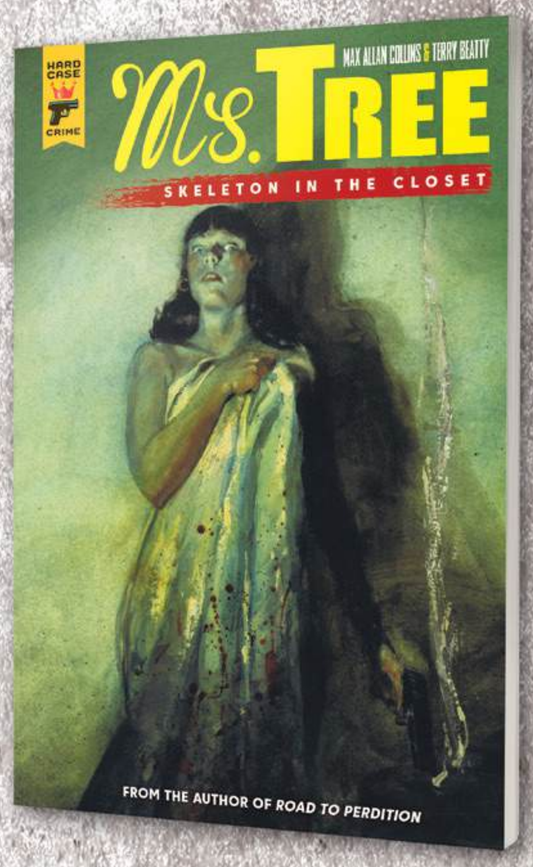
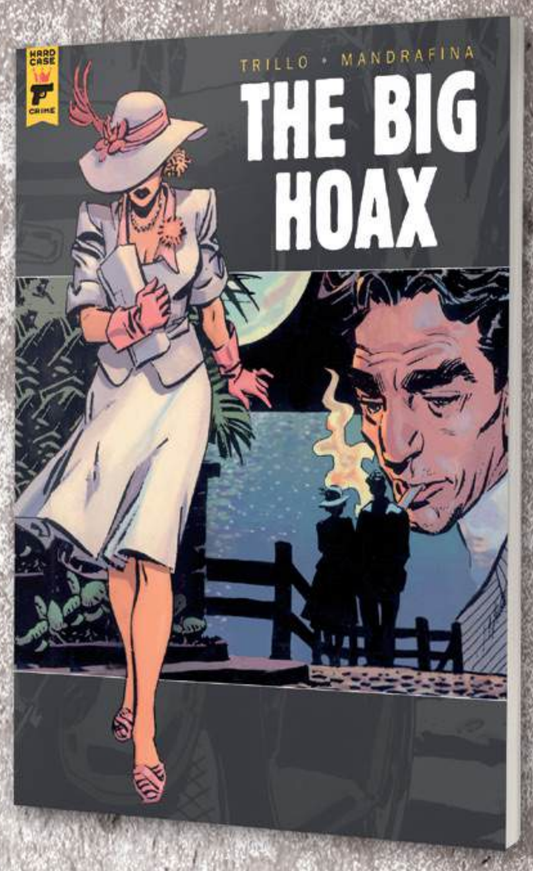


Ms. Tree Vol 1: One Mean Mother



Ms. Tree Vol 2: Skeleton in the Closet



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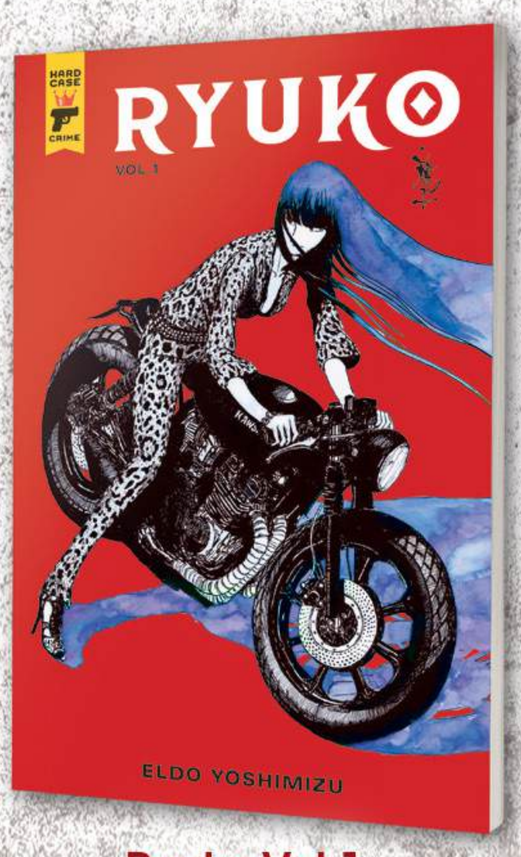

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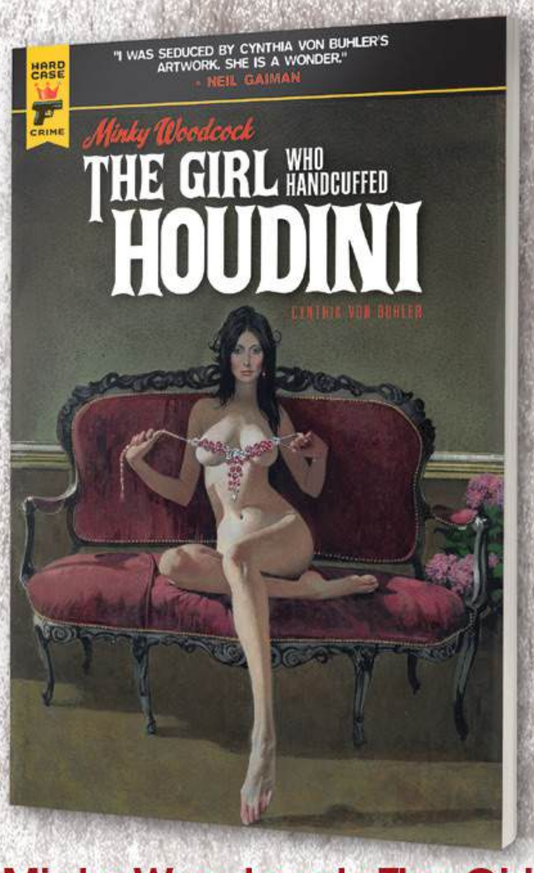
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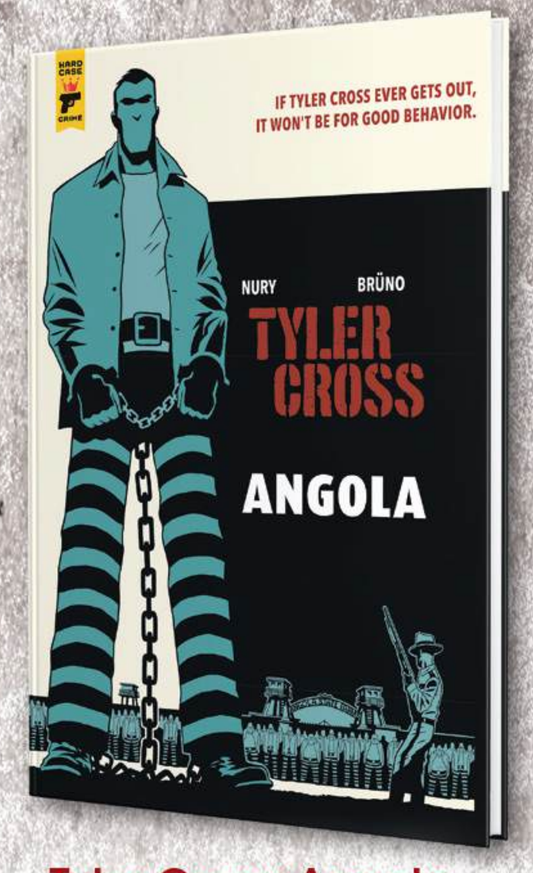
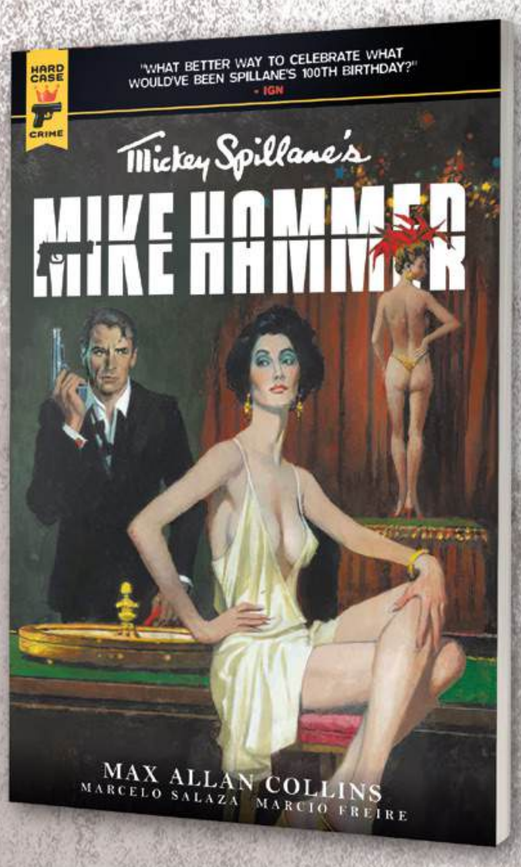


Tyler Cross: Angola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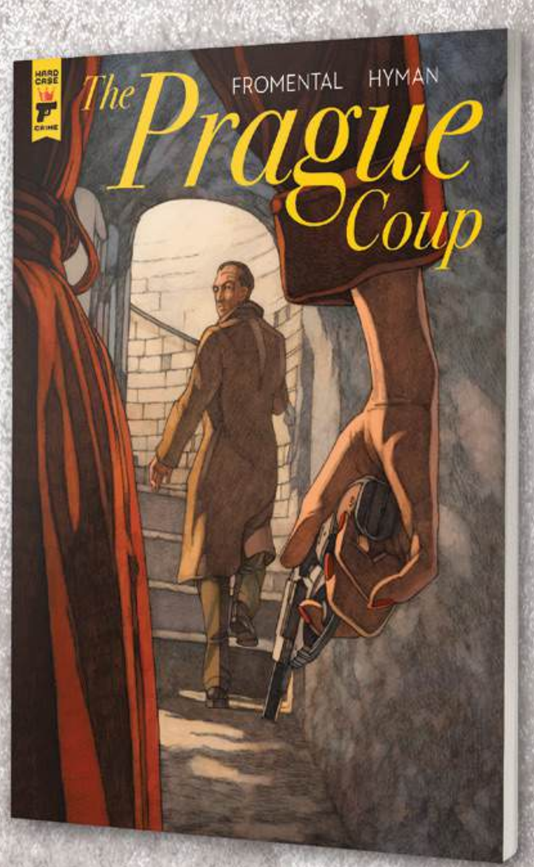
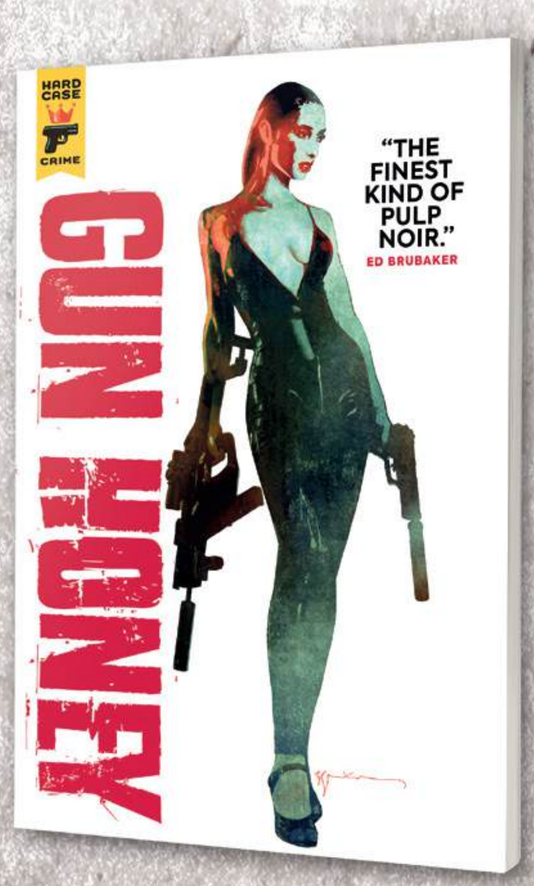
Micky Spillane's Mike Hammer: The Night I Died



The Prague Coup



Gun Honey Volume 1

Gun Honey Volume 2

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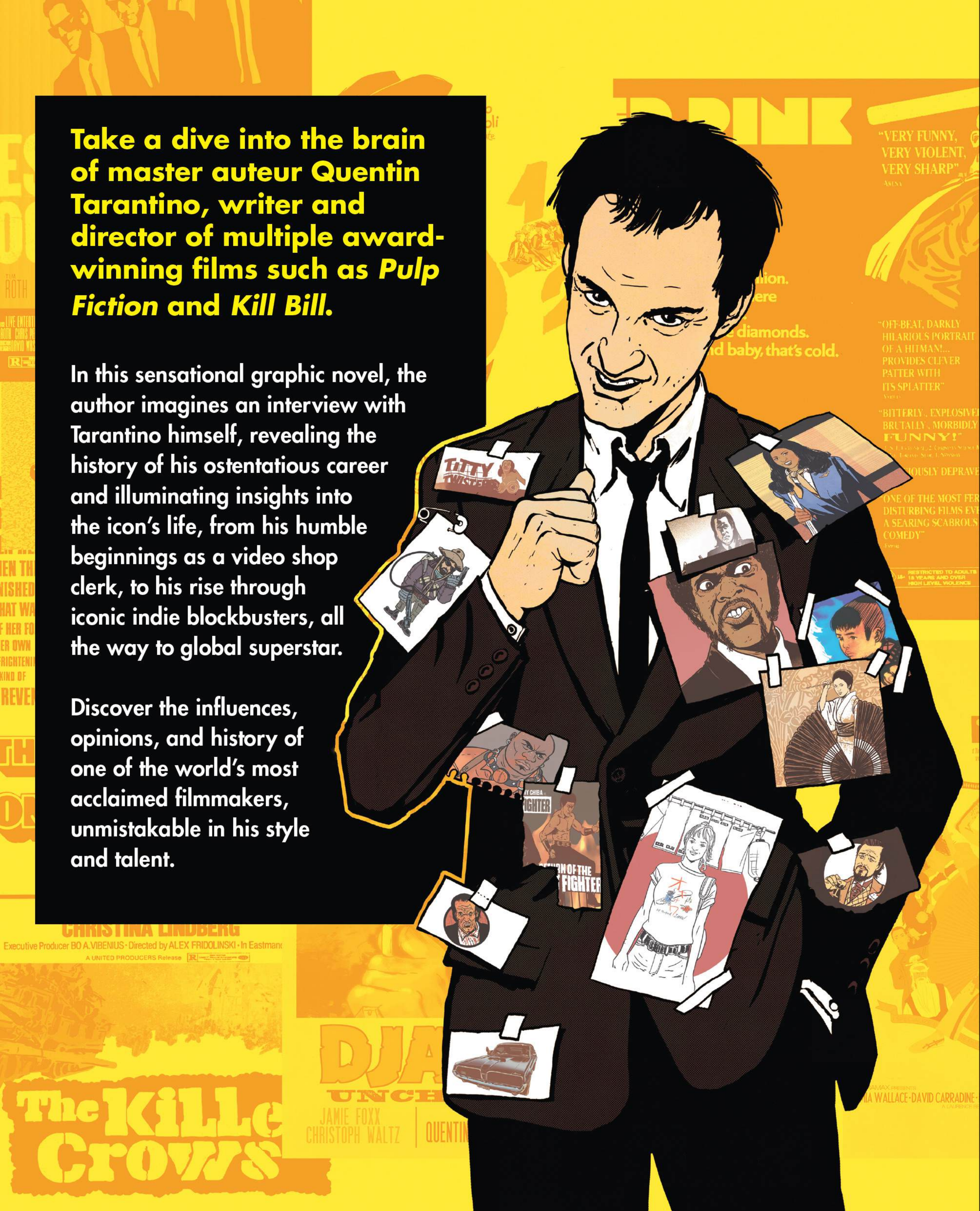
Discover the influences, opinions, and history of one of the world's most acclaimed filmmakers, unmistakable in his style and talent.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